BOSTON SYMPHONY ORCHESTRA

INFANTRY HALL PROVIDENCE.

TENTH SEASON, 1890-91.

ARTHUR NIKISCH, - - Conductor.

PROGRAMME

OF THE

FIRST CONCERT

Tuesday Evening, October 21,

AT EIGHT.

WITH HISTORICAL AND DESCRIPTIVE NOTES PREPARED BY

∴ G. H. WILSON. ∴

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

FIRST CONCERT.

Tuesday Evening, October 21, at 8.

✲ ✲ PROGRAMME ✲ ✲

Mozart – – – – – – Symphony in G minor (K. 550)

Allegro molto.
Andante.
Minuet.
Allegro assai.

Lortzing – Czar's Song, from "The Czar and the Carpenter"

Paganini – – Moto Perpetuo, Concert Allegro for Violin

(Played by all the violins.)

Tschaikowsky – Andantino and Scherzo, from Symphony No. 4, in F minor.

(First time in Providence.)

Songs with Piano.

Brahms – – – – "Faint and Fainter is my Slumber"

Schubert – – – – – – – "The Wanderer"

Weber – – – – – – – – Overture, "Oberon"

Soloist, Mr. THEODOR REICHMANN.

THE PIANO USED IS A STEINWAY.

Allegro molto.
Andante.
Minuet.
Allegro assai.

Shortly after the production of "Don Giovanni" at Prague, in 1787, Haydn said: "Were it possible that I could impress every friend of music, particularly among the great, with the deep musical intelligence of the inimitable works of Mozart,— that emotion of the soul with which they affect me, and in which I both comprehend and feel them,— the nations would contend together for the possession of such a gem. Prague ought to retain him, and reward him well, too, else the history of great genius is melancholy, and offers posterity but slight encouragement to exertion, which is the reason, alas! that many hopeful and aspiring spirits are repressed. I feel indignant that this *unique* Mozart is not engaged at some royal or imperial court. Forgive me if I stray from the subject, but I love the man too much." Plentiful among Haydn's writings are expressions of admiration for Mozart, who was once his pupil. The year 1788 is a memorable one in the history of music, because of the productiveness of Mozart. In that year, he composed, besides a number of smaller pieces, a pianoforte sonata, a concerto in D for pianoforte, the "appendix airs" to "Don Giovanni," a trio in E for pianoforte, violin, and violoncello, two other trios for the same instruments, a sonatina for pianoforte and violin in F, the accompaniments to "Acis and Galatea," and, during a period of six weeks from June 26, the three symphonies — his last and greatest — in E-flat, G minor, and C (Jupiter). The actual time Mozart gave to the composition of the G minor symphony was ten days,— a feat unparalleled save by Handel, who composed "The Messiah" in a month and "Israel in Egypt" in seventeen days. But Mozart did not dive into his grab-bag of old materials for his G minor symphony, as Handel did for themes for "Israel" (a work to which early Italians and Germans contributed something).

Of the three greater symphonies by Mozart, many rank the G minor first. "Whatever may be thought of the one in E-flat," says Grove,—"a picture of graceful beauty from beginning to end,— or of the 'Jupiter,' not unfitly so named for its dignity and majesty, the G minor deserves a still higher place,— the place which will always be given, by those who are able to judge, to the most imaginative and most touching work of a great artist, that which seems to penetrate most deeply into the recesses of our sympathies, to lift us highest toward the artist himself and the heaven into which he is soaring. Just as in the 'Unfinished' symphony of B minor of Schubert there is a certain keen, wild voice, a refined individuality, which seems to come more directly from the heart of the master and to penetrate more deeply into the heart of the hearer than any of his other orchestral works, so it is with the G minor of Mozart. In it he seems to come more closely to us than elsewhere,— to talk to us 'as a man talketh to his friend'; not making music so much as revealing the actual personality of his beautiful, restless, laden spirit in a manner not to be found in any of his other symphonies."

Schubert said of the *andante*, "I seem to hear the angels singing."

Wagner, writing of the three greater symphonies, says: "The longing sigh of the great human voice, drawn to him [Mozart] by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardor which lies at the source of the human voice as the expression of the unfathomable depths of the human heart."

Beethoven loved the G minor symphony so well that he is said to have rescored it for orchestra from a pianoforte arrangement,— at least, this is the tradition. Nottebohm, the indefatigable investigator, finds circumstantial proof of this among the sketches of Beethoven's C minor symphony, which show the first bars of the last movement jotted down alongside the ideas and phrases upon which the C minor symphony is built; while the first seven notes of the *scherzo* of the C minor are found to be identical (the rhythm being changed) with the first seven of the last movement in Mozart's G minor.

In his monumental work on Mozart, Otto Jahn says of the G minor symphony: "In the G minor symphony, sorrow and complaining take the place of joy and gladness. The pianoforte quartet and the quintet in G minor are allied in tone, but their sorrow passes in the end to gladness or calm: whereas here it arises in a continuous climax to a wild merriment, as if seeking to stifle care. The agitated first movement begins with a low plaintiveness, which is scarcely interrupted by the calmer mood of the second subject, which in working out intensifies a gentle murmur into a piercing cry of anguish; but, strive and struggle as it may, the strength of the resistance sinks again into the murmur with which the movement closes. The *andante*, on the contrary, is consolatory in tone, not reposing on the consciousness of an inner peace, but striving after it with an earnest composure which even attempts to be cheerful. The *minuet* introduces another turn of expression. A resolute resistance is opposed to the foe, but in vain; and again the effort sinks to a moan. Even the tender comfort of the trio, softer and sweeter than the *andante*, fails to bring lasting peace. Again the combat is renewed, and again it dies away complaining. The last movement brings no peace, only a wild merriment that seeks to drown sorrow, and goes on its course in restless excitement. This is the most passionate of all Mozart's symphonies; but even in this he has not forgotten that 'music, when expressing horrors, must still be music.'"

To this estimate of the mood of the G minor symphony Grove replies: "It is difficult to discover the overwhelming flood of anguish which German and English critics have found in it. Passion and energy pervade it from beginning to end, and both the first and last movements are animated by a spirit of agitation and unrest that is not unnatural to Mozart, and display an unusual absence of the gay and sprightly element which was his special element. But beyond this it is difficult to go."

In the autographic catalogue kept by Mozart, the G minor symphony is entered thus under date of July 25, 1788: "Eine Sinfonie, G moll, Allegro molto, allabreve, 2 violini, 1 flauto, 2 oboi, 2 fagotti, 2 corni, viola e bassi." The first printed scores of the work contained what Schumann and Mendelssohn held to be an error; namely, a passage of four bars containing a modulation from one key to another, that had evidently been written twice. Schumann thinks Mozart may have written both, and failed to erase one. The symphony, as played, discards the first four bars in favor of the second four.

Czar's Song, from "The Czar and the Carpenter." **A. Lortzing.**

Lortzing was a popular German composer of a former generation. He was born of a family of actors, reared in the theatre, and finally became an adept in the matter of comic opera, though he essayed, and with some success, the more pretentious *opera seria*. The "Czar and the Carpenter" is his best comique. It was very popular, and brought its composer a good income. The story is the same that Meyerbeer treats in his "Star of the North"; namely, the incidents, real and imaginary, connected with the visit to the ship-yards of Holland of Peter the Great in disguise. The selection sung to-day occurs in the third act of the opera, and is one of the characteristic numbers of the work.

Moto Perpetuo, Concerto Allegro for Violin. **Paganini.**

Paganini, most wonderful of violinists and eccentric of men, relates that on one occasion in Vienna one of the audience affirmed "that my performance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says: —

"So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other without an effort; and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated); and, although he looked many years older than his age (forty-seven), he was proud that he had not got a gray hair on his head."

Paganini differed from other violinists chiefly: *first*, by his manner of tuning the instrument; *second*, by a management of the bow entirely peculiar to himself; *third*, by his use of the left hand in the singing passages; *fourth*, by the frequent employment of harmonious sounds; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing. An anecdote related by Paul David bears upon this extraordinary gift of Paganini's: "At Ferrara, he decided to revenge a hiss from the pit. So at the end of the concert he proposed to the audience to imitate the voices of various animals. After having rendered the notes of different birds, the mewing of a cat, and the barking of a dog, he finally advanced to the footlights, and, calling out, 'This is for those who hissed,' imitated in an unmistakable manner the neighing of a donkey. At

this the pit rose to a man, rushed through the orchestra, climbed the stage, and would probably have killed Paganini if he had not instantaneously fled. The explanation of this strange occurrence is that the people of Ferrara had a special reputation for stupidity."

The *Moto Perpetuo, Concert Allegro*, played to-day is one of Paganini's many violin pieces. In its present guise, with accompaniment of the pianoforte, it is the work of Ferdinand David.

Andantino and Scherzo, from Symphony No. 4, in F minor. Tschaikowsky.

Peter Illitsch Tschaikowsky did not adopt the profession of music until after he had fitted for that of law and had accepted a post at St. Petersburg in the Ministry of Justice. When Anton Rubinstein founded the National Conservatory of Music at St. Petersburg in 1862, Tschaikowsky entered its classes, studying harmony and counterpoint under Zaremba and composition under Rubinstein. While at the Conservatory, he won a prize medal for the composition of a cantata on Schiller's ode, "An die Freude." In 1866, Nicholas Rubinstein established the New Conservatory of Music at Moscow and invited Tschaikowsky to a professorship, which he held for twelve years. Tschaikowsky has been a busy composer. His more important works include eight operas and ballets, five symphonies, symphonic poems, concertos, and lesser works for orchestra, and chamber music. Of his larger compositions the following have been heard in Boston: Piano Concerto in B-flat, Oct. 25, 1875, at Thomas Concert (Von Bülow); Feb. 21, 1885, at Boston Symphony concert (Mr. Lang); Two Movements from Suite, Op. 45, by Philharmonic Orchestra, on Jan. 15, 1881; "March Slav," by Boston Symphony Orchestra, on Feb. 24, 1883; Overture Fantasie, "Romeo and Juliet," by Boston Symphony Orchestra, Feb. 8, 1890.

The selections from Tschaikowsky's F minor symphony played to-day are an *andantino, in modo di canzona*, and *scherzo, pizzicato ostinato*, its two middle movements, the *andantino* following an extraordinarily long and complex first movement, the *scherzo* preceding a vigorous *finale*, in which there is more that is typical of the rough Russian than in either of the extracts chosen for performance to-day.

The *andantino* employs two principal subjects, or, after the manner of the song form (*in modo di canzona*), a principal subject and its episode. The main theme in B minor is first given out by the oboe. *Semplice, ma grazioso*, the composer marks this lingering melody of twenty bars, which is accompanied throughout its first statement by the strings *pizzicato* on the first beat of the measure. No sooner has the oboe finished the song than the violoncellos take it up, the accompaniment of long, gently moving notes resting in the wood-wind and horns, the basses picking out the harmony in almost inaudible tones. The strings now take the tune, changing it a little to a fuller harmonized accompaniment in the wind division: the parts thicken, reaching a crescendo *ff*. After the climax, the violins play a variant of the theme in groups of sixteenth notes, which leads into a statement of the original melody by the bassoons and violoncellos in unison: the strain half-ended, the first violins supplant the bassoons. Meanwhile, the flute and clarinet attract notice because of their florid accompaniment. The progress of the melody among the strings will be easily followed to the change of key which introduces the episode, *più mosso*. This subsidiary in the major becomes quite active during its brief prominence. First given out by the clarinets and bassoons, it is taken up by the strings, which hand it over to the full wind band. Graceful changes of contour mark its progress, the rich accompaniment offering a decided

rhythmic contrast. The ultimate triplet chords of the full-toned brasses will scarcely pass unnoticed. Gradually calming after this dramatic outburst, the strings modulate deliberately into the key of the opening section, and the chief theme of the *andantino* reappears with all the expressiveness the first violins *cantabile* can bestow upon it. Fanciful figures, short chromatic passages, are a feature of the accompaniment until the melody, in broken portions, is handed up through the clarinet and oboe to the topmost flute: the violoncellos, then the bassoons, are the voices which next take up the song; and they end it 'mid the musings of their soft-spoken companions.

The explanatory phrase, *pizzicato ostinato*, appended to the *scherzo* movement, indicates the continuous use of some distinctive melodial figure or groups of notes, the strings being pinched or twitched with the finger producing a *staccato* effect, the other instruments for the most part being blown or struck *staccato*. The composer employs two principal ideas in the movement, which is scored for full modern orchestra, omitting harp. The first one, *allegro*, F major, a rollicking theme, appears at the start harmonized for the strings, which state it and play with it for about one hundred measures, the thread of the idea never being lost. A quick ascending arpeggio leads to the second principal phrase, *meno mosso*,— played slower than the preceding,— in the key of A. This appears as a duet for oboes and bassoons, the significant feature of which is the *gruppetto* in the fifth measure, appearing again in the ninth, and later on *ad infinitum*. The original tempo is introduced by fifteen measures of quiet chords from the full brass and tympani: this is found to be a clever prelude to the reappearance of the theme of the *meno mosso* section which comes in upon the clarinet, solo, the faster tempo making the tune more gay than before,— an effect which the saucy piccolo heightens by its intrusions. The unique accompaniment from the corps of brasses, never once changing from strict time, is interesting. Through a series of alternating measures the first theme is reached in the key of F. The strings take it as before. Features of the closing section of the movement are the tossing about of the opening phrase of the theme between the wood-wind and the strings, the unison use of the *gruppetto* figure of the *meno mosso* section by the wood-wind against a full harmony (*pizzicato* chords) in the strings and soft brasses. The end of this ingenious movement, which, as a *tour de force*, may be classed with the *finale* of Moszkowski's Suite, Op. 39, is almost inaudible, the tune dying out in a descending arpeggio among the strings.

"Faint and Fainter is my Slumber." **Brahms.**

Faint and fainter is my slumber;
But a veil my sorrows cumber,
Trembling o'er me.
Oft in dream I hear thee, calling
There before my door,
No one there to open more.
I awake, and weeping bitterly.

I must die, yea, soon be missing,
And another thou'lt be kissing,
When I'm pale and cold,
Ere the May winds reach the wold,
Ere the woodland mavis tune:
Wouldst thou me once more behold,
Come, oh, come, come soon!

"The Wanderer." **Schubert.**

I come from regions high and free
To humid vales and moaning sea.
I wander on in calm despair,
My constant sighs demanding where,
Always where.

And here the sun appears so cold,
All faded flowers, all life grown old.
Their speech I cannot understand,
A stranger still in every land.

Where art thou, home so long desired?
Beloved and sought, but ne'er acquired.

The land, the land, in hope so green,
In which my rose's bloom is seen,
Which friends unchanging wander o'er,
And where my dead ones live once more,—
The land whose language is my own,
Dear land, where art thou?

I wander on in calm despair,
My constant sighs demanding where,
Always where.
I hear a spirit voice resound,
There, where thou art not,
There joy is found.

Overture, "Oberon." **Weber.**

The overture to "Oberon" is too well known to need extended description at this time. The themes are from the opera. The opening movement, *adagio sostenuto*, almost wholly consists of fairy music, in the composition of which Weber scarcely had a superior. The magic horn begins, and the fairies answer by their presence. Next appears an echo of Sir Huon's march, played as he returns home from his successful mission. After this, the charming, fanciful music continues till a *fortissimo* chord from the full orchestra ushers in the *allegro con fuoco* section, which begins with a subject taken from the quartet, "Over the dark blue waters." Subsequently, the horn call is again heard, and the clarinet gives out a second subject,—the theme of Huon's song, "From boyhood trained,"—which is supplemented by a passage from the great scene for soprano, "Ocean, thou mighty monster." There is also a reference to the chorus of spirits who are directed by Puck to raise the storm which makes shipwreck of the lover's bark.

Weber wrote "Oberon" to please the English, and learned their language at the age of forty, that he might compose in the spirit of that people. In a letter to Kemble, he says, "The English opera is rather a drama with songs." Here lies the reason of Weber's departure in "Oberon" from the scheme of unity of musical drama achieved in "Der Freischütz." Moreover, he knew the English to be "partial to drastic effects, with strong nerves, not quick in their artistic appreciation, wedded to established forms, but in their phlegmatic constitution requiring strong stimulants."

Boston Symphony Orchestra

INFANTRY HALL,
PROVIDENCE.

TENTH SEASON,
1890-91.

ARTHUR NIKISCH, Conductor.

Second Concert, Wednesday Evening, Nov. 19, At 8 o'clock.

PROGRAMME.

Mendelssohn – – Overture, "Calm Sea and Prosperous Voyage"

A. Thomas – – – – – – Aria from "Mignon"
Mrs. NIKISCH.

Wagner – – – – – – – Prelude, "Lohengrin"

Goldmark – Second and Third Movements from Concerto for Violin
(First time in America.)
Mr. KNEISEL.

Songs with Piano.

Rubinstein – – – – – (*a*) "Es blinkt der Thau"

Wallnöfer – – – – – (*b*) "Unter'm Lindenbaum"

Schumann – – – (*c*) "Ueber'm Garten durch die Lüfte"
Mrs. NIKISCH.

Beethoven – – – – – Symphony No. 4, in B-flat
Adagio; Allegro vivace.
Adagio.
Minuet.
Allegro ma non troppo.

SOLOISTS:

Mrs. ARTHUR NIKISCH, Soprano.

Mr. FRANZ KNEISEL, Violinist.

THE PIANOFORTE IS A STEINWAY.

Historical and Descriptive Notes prepared by
G. H. WILSON.

In his poem "Meeresstille und glückliche Fahrt," Goethe pictures the sea in two contrasting moods, to which at least three great composers have given musical setting,—Beethoven for chorus (Op. 112), Schubert (song), and Mendelssohn (overture). Regarding the misleading English rendering of the title to Mendelssohn's overture, Mr. Elson, in his "History of German Song," puts the matter in the right light when he says: "One of the strangest misnomers in all music has occurred with Mendelssohn's overture on the above subject. The English have translated it 'A Calm Sea and Prosperous Voyage,' which leaves each auditor under the impression that a thoroughly joyous picture is being presented; while the words 'Becalmed at Sea and Prosperous Voyage' would present the tremendous contrast as the poet intended it."

Bach left a sonata describing the departure of his brother; Knecht, a countryman of Beethoven's, made two symphonies with the titles "Tableau Musical de la Nature" and "La Joie des Bergers interrompue par l'Orage"; then came Beethoven's "Pastoral" symphony, where students commonly, but mistakenly, place the source of "programme" music. In our day, with Berlioz, Saint-Saëns, and Wagner as apostles of the realistic methods of composition, the gentle means of Beethoven's "programme" reflected in Mendelssohn's "Fingal's Cave" and "Calm Sea and Prosperous Voyage" overtures are in great contrast. Mendelssohn first saw the sea at Dobberan, on the Baltic, in 1824, when he was fifteen years old. The impression it made he records in a letter to his sister: "Sometimes it lies as smooth as a mirror, without waves, breakers, or noise; . . . sometimes it is so wild and furious that I dare not go in." It is not until 1828 that Mendelssohn, after reading Goethe's poems and with a vivid recollection of the visit to Dobberan, put into music the moods of the ocean. Meanwhile, the "Trumpet" overture, the lovely "Midsummer-Night's Dream" overture, "Comacho's Wedding," the symphony in C minor, Op. 11, and numerous works in lesser forms had established Mendelssohn as a composer.

In the overture played to-day, Mendelssohn purposely avoided the form of an *introduction* and *allegro*, wishing to present two companion pictures of the ocean, when

> "It is the mirror of the stars, where all
> Their hosts within the concave firmament,
> Gay marching to the music of the spheres,
> Can see themselves at once,"—

the other, "when the winds of heaven are blowing free," and sails are bent to sport with the breeze. The overture was completely remodelled during the winter of 1833–34. He writes from Düsseldorf to Pastor Schubring:

"I intended to have sent you some of my works, but prefer doing so from Berlin. The 'Meeresstille' I have entirely remodelled this winter, and think it is now some thirty times better."

Adagio. The leading thematic idea is found in the descending bass of the first bar. The introduction, mostly for the strings in full harmony, often in eight or nine parts, with just a little tinge of color from the wind instruments, is a picture of perfect repose. The strings give such development of the subject as Mendelssohn cares to make, and are almost exclusively employed to end the movement. A couple of pretty flourishes from the piccolo,— in which one writer sees, perhaps, a puff of wind or an idealized boatswain's whistle,— a *crescendo*, a *ff.* chord in the wind, and the voyage, *molto allegro e vivace*, begins. The wind instruments play a few bars, then the strings — the celli and violas in passages full of motion — continue this section, which is in the nature of a prelude, to the first subject of the *allegro.* This is given out in the tonic of the key by the flutes and other wind instruments, the strings accompanying *pizzicato.* After brief development, the second subject — whose principal feature is built upon the figure in the basses with which the *adagio* begins — comes in with the strings. The "working out" portion, as one writer has said, "so far as all appearance of effort or labor goes, might have been" (as Mendelssohn tells Hiller the "working out" of a movement should be) "the matter merely of a walk or thought, did we not know from his own confession that it had occupied him many and many a day,— from February to August." The overture ends with a *coda*, the principal feature of which is a *fanfare* with trumpets.

Prelude, "Lohengrin." **Wagner.**

"Lohengrin" followed "Tannhäuser" after a brief interval, though five years elapsed from the date of the first performance of the latter before the pnblic heard the new opera, which was given for the first time at Weimar, Aug. 28, 1850. At this period of his life Wagner had become so dissatisfied with the artistic life of the time that he concluded that a reform in theatric affairs could only be attained through a general political convulsion; and he accordingly took part in the Revolution of May, 1849, and was in consequence obliged to leave the country as a fugitive. On his way to Paris he stopped at Weimar, where he heard a rehearsal of "Tannhäuser" under Liszt, in whom he at once recognized his second self, as he expresses himself. "What I had felt in conceiving this music, he felt in executing it; what I wished to express in writing it, he announced in making it sound." For two years and five months after its completion, "Lohengrin" remained unknown to the world, when Wagner's eye fell on the "forgotten" manuscript. His previous scores had been so often returned to him, sometimes unopened, that he had almost lost hope that the world would ever understand his new language.

Writing to Liszt from Paris, in April, 1850, Wagner said: "Dear friend,

I have just been looking through the score of my 'Lohengrin.' I very seldom read my own works. An immense desire has sprung up in me to have my work performed. I address this wish to your heart. Perform my 'Lohengrin.' *You are the only one* to whom I could address this prayer; to none but you I should intrust the creation of this opera; to you I give it with perfect and joyous confidence. Perform 'Lohengrin,' and let its existence be *your* work." The published Wagner-Liszt correspondence shows how ardently and lovingly and successfully Liszt labored for his friend, both with his pen and batôn.

Regarded in its musical and formal aspect, the orchestral prelude to "Lohengrin," allowing for four introductory bars, some interludial matter, and an extended coda, might be defined as consisting of four presentations of a single theme (the Grail motive), each of which is subjected to a richly varied and highly colored treatment.

Second and Third Movements from Concerto for Violin. **Goldmark.**

About four-and-twenty years ago, a Saxon count, whose sensibilities would be shocked were he ever to read his name in print, appealed to Rubinstein on behalf of a young Jew, needy, but highly gifted, who was earning a scanty living by copying music. The result was that, through the generosity of the composer, the struggling genius was enabled to develop his powers, and, finally, to produce two lyrical works which never fail to draw an audience in more than one large German town, especially in those of Saxony. The young man's name is Carl Goldmark,— thus writes an enthusiastic Dresdener. Goldmark, a Hungarian, born in 1852, was educated at the Vienna Conservatory. He began by studying the violin, but soon developed a taste for composition; and it is Goldmark the composer who is known in two hemispheres. Goldmark cannot be called a prolific composer, for more than a half-score of years passed after the "Queen of Sheba" was composed before "Merlin" was brought out, while the "Rustic Wedding" symphony had been enjoyed many years in many countries ere Dresden (in December, 1887) heard the one in E-flat. To his list of two concert overtures, the "Sakuntala" and "Penthesilea"— which are in the repertory of every concert orchestra — Goldmark has recently added two others entitled "Spring" and "Prometheus." The violin concerto is the only work of its kind Goldmark has written. A sketch of the work, which has seldom, if ever, been played in this country, is unavoidably omitted. *Apropos* of Goldmark, the following anecdote is told: the composer, who is said to love the children of his brain with a true fatherly affection, and never to lose an opportunity of seeing how they are treated, was once travelling to hear a performance of his opera "The Queen of Sheba," and in the train got into conversation with a lady in whom he became much interested. He longed to make himself known to his fair companion, and at last ventured to say, "I suppose, madam, you do not know who I am?" "No, sir, I do not!" replied the lady. "Well, then, I am Carl Goldmark, the composer of the

'Queen of Sheba.'" "Oh, indeed!" was the lady's reply; "and is that a very good situation?"

Symphony No. 4, in B-flat. **Beethoven.**

Adagio; Allegro vivace.
Adagio.
Minuet.
Allegro, ma non troppo.

The fourth symphony, finished in 1806, lies between two greater ones, an expression of the absolute sunshine and gayety, which came so rarely into Beethoven's life. It followed the "Eroica" after two years, and antedated the one in C minor (No. 5) by two years. The symphony stands in great contrast to those which preceded it, not alone because its theme is less mighty than the "Eroica," — a painter does not use battle tints at all times,— but because of the new manner and constant surprises in style it opens. Beethoven's versatility was extraordinary, scarcely ever does he repeat himself. Each of the nine symphonies is different from all the others, and each *introduction*, *allegro*, *andante*, *scherzo*, and *finale* is quite distinct from each corresponding movement of the other eight. Trusting the reader will find in the extracts which follow from a new analysis of the symphony by Sir George Grove profitable reading, these introductory remarks will not be extended beyond noting the fact that the score calls for only one flute, instance of a Beethoven innovation, like which are the "false entry" in the first movement of the "Eroica," where the second horn is favored beyond the first, and the difficult passage for fourth horn in the slow movement of the Choral Symphony.

The following constitutes a reduction with minor alterations of Mr. Grove's analysis: —

First Movement.

"The fourth symphony, like the first, second, and seventh of the nine, opens with an introduction (*adagio*) to the first movement proper (*allegro vivace*). It commences with a low B-flat *pizzicato* and *pianissimo* in the strings, which, as it were, lets loose a long-holding note above and below in the wind, between which the strings move slowly in a mysterious phrase, in the minor of the key (B-flat), the bassoon and double basses answering at a bar's interval.

"After twelve bars the strings again emit the *pizzicato*, and the slow unison phrase is repeated, this time leading enharmonically from G-flat into F-sharp. A third time the *pizzicato* note is heard, this time to lead into a solemn progression of the basses, marching on like fate itself. As the close of the introduction (thirty-eight bars) is approached, the tone brightens, and the *allegro* bursts forth in B-flat major. This is of the most bright and cheerful character throughout. The principal subject, in *staccato* notes, succeeded by a smooth passage for the wind, and ending with a burst on the final chord, is gayety itself. The connecting portion between the first and second subjects is delightfully free and spontaneous. The *staccato arpeggio*

figure of the former is kept constantly in view, and great freedom and life are given to it by the stimulating *tremolo* figure of the violins.

"At the end of the section we have a specimen of the syncopations which form a feature throughout this work,— the notes seem almost to be tumbling over one another in their eagerness to get to the second subject, or rather the group of melodies which form it. The sportive conversation of the bassoon, oboe, and flute, the equally sportive 'canon' of the bassoon and clarinet, as near triviality, perhaps, as Beethoven could allow himself to approach, and the strange sequential passage which connects them, are all as gay as gay can be, and the movement has, as already remarked, not one sombre bar. Even the mysterious and magnificent *crescendo*, in which the drum takes so remarkable and original a part, does not impart any cloud of seriousness into the general picture, nor do the frequent and lengthened syncopations and forcing of rhythm. In the middle portion of the movement a beautiful melody (violins and 'celli) is introduced as an accompaniment to the principal *staccato* subject, out of which it bursts in the most spontaneous manner, and to which it forms the finest contrast. This delicious tune is given five times consecutively by alternate wind and string, and then, when one has become fondly attached to it, vanishes, and is never heard again,— a good instance at once of Beethoven's wealth and of his power of repression. The working out, of which the last example forms a part, is one of the most ingenious and effective of all the nine.

"The care with which Beethoven marks his *nuances*, and other indications for the players, has been often noticed, but is nowhere more conspicuous than here."

Second Movement.

"The second movement (*adagio*) is not only an example of the celestial beauty which Beethoven (the deaf Beethoven!) could imagine and realize in sounds, but is also full of the characteristic of the great master. It opens with a bar containing three groups of notes, which serve as a pattern for the accompaniment of a great portion of the movement, and also a motto or refrain,— now in the bassoon, now in the basses, now in the drum, whose intervals may indeed have suggested its form. We venture to call it the drum-figure.

"The *adagio* is in strict 'first movement' form. The first and second subjects are duly succeeded by a 'working out,' which, though only twenty-four bars long, is sufficient to make the *reprise* of the first subject in a florid form in the flute welcome. The repetition of the previous material is itself quite *en règle*, and is ended by a pedal on the drum-figure, and by a *coda* of eight bars. The connecting link of eight bars between the first and second subjects — all the movement is on rather a small scale, though broad enough in style — is formed on a beautiful phrase, which gains a special charm from the electric force with which its principal note is thrown off. Note, on its repetition, the two bars of delightful counterpoint in contrary

motion of bassoon and viola. The second subject is a melody more passionate, though hardly less lovely than the first. In both these cases, as if the great master knew what beautiful tunes he had made, he has marked them with '*cantabile*,' a word which he would seem only to employ when it has a special significance. The working out, though short, is interesting, and toward the close deeply impressive, and the whole forms one of the loveliest poems ever produced. 'Believe me, my dear friend,' says Berlioz, who, with all his extravagance, was a real judge of Beethoven,—'believe me, the being who wrote such a marvel of celestial inspiration was not a man. Such must be the song of the archangel Michael as he contemplates the world's uprising to the threshold of the empyrean.' The *adagio* also furnishes a capital instance of Beethoven's droll caprice in interpolating the four bars of play between the first and second fiddles simply to end on the same chord as they began on."

Third Movement.

"The *minuet* is remarkable, among other things, for its unlikeness to a dance miuuet, for its syncopations, and the way in which a phrase of common time is forced into 3-4 rhythm, a contrivance by which great nervousness and piquancy are imparted to the first subject.

"It is, in fact, though denominated '*minuet*,' a great abandonment of that old dance tune, and has many features of the '*scherzo*' proper. Haydn, before he died, commenting on some * pedantic rules of the theorists, said: 'What nonsense is this! Instead of such trifling, why does not some one give us a really *new minuet?*' Coming from the man that had composed more minuets than any one else, this is very remarkable. It is still more so when we recollect that at the time he said it the minuet to Beethoven's first symphony, and not improbably even that now before us, had been written and performed, both being emphatically the 'new minutes' which the patriarch was desiring to have; though it is not unlikely that Haydn never heard of any of Beethoven's symphonies. Had he done so, his condemnation of the trio in C minor (Op. 1, No. 3) makes it doubtful whether he would have approved of them. What *could* his opinion of the 'Eroica,' for instance, have been? But to return to our *minuet.*

"The second section continues in the same vein, and introduces a phrase which is at once harmony and melody (bassoon and 'celli), and which leads back to the resumption of the first theme. The trio (a trifle slower), with the melody in the wind instruments, and saucy interruptions of the violins, is not only a delicious contrast to the *minuet*, but also one of the tenderest and most refined things in music.

"The trio is also peculiar in being repeated a second time (instead of appearing only once, after the usual custom), a step which Beethoven appears to have been the first to take on this occasion, and which he adopted in the seventh symphony, thereby probably giving a hint for the two trios in Schumann's symphonies, Mendelssohn's Cornelius March, etc. Notice the

*Griesinger's "Biographical Notes," p. 114.

charming inquiry with which the horns end this movement, 'as if,' says Schumann, 'they had one more question to put.' In fact, the last three bars are an addition to the rhythm of the piece, as will be seen by looking back to the first occurrence of the *scherzo*."

Fourth Movement.

"But lively, serene, and piquant as are these three movements, they are all surpassed by the *finale*, which is the very soul of spirit and irrepressible vigor. Here Beethoven represses somewhat the syncopations and modifications of rhythm which are so prominent in the first and third movements, and gives the violins a rapid, busy, and most melodious figure, which is irresistible in its gay and brilliant effect, while the movement as a whole is perfectly individual and distinct from that of the first *allegro*. It is as much a *perpetuum mobile* as any piece ever written with that title.

"The figure alluded to begins the movement, and is made especially characteristic by the rhythm of its last notes, the four last bars, and especially the three last notes of the phrase, having a remarkable way of staying in one's ears. Besides this subject, there is a second (enters upon the oboe, followed by the flute), with alternations of wind and string.

"The working out is not less lively or humorous than the first section. It begins with an extension of the semi-quaver figure *crescendo*, culminating in a tremendous unison B-natural, which has all the air of a false alarm, but does not disturb the basses in their pursuit of the original idea. 'House afire,' shouts the orchestra. 'All right: we have still our work to do,' say the basses. This introduces a little phrase, on which the bassoon, clarinet, and oboe converse in charming alternation, with gay *sforzandos* from the strings; and the working out ends with an irresistible flourish for the bassoon, who can hold his tongue no longer. But we will not enumerate the many other features of this beautiful and irrepressible *finale*. Though full of drollery, Beethoven is constantly showing throughout how easy it is for him to take flight into a far higher atmosphere than mere fun. The movement places him before us in his very best humor,— not the rough, almost coarse play, which reigns in the mischievous, *unbuttoned** passages of the *finales* to the seventh and eighth symphonies, but a genial, cordial pleasantry, the fruit of a thoroughly good heart and genuine inspiration. What can be more touching than the passage in which he says, 'Good-bye,' in a tone of affection as unmistakable as if he had couched it in words, a passage doubly interesting, because it is a simple repetition of the first three bars of the figure which opens the movement, put into double the original time, a practice which Beethoven has used elsewhere — for instance, at the end of the overture to 'Coriolan' — with the happiest and most dramatic effect?"

* Beethoven's own words,— *aufgeknöpft*.

Boston Symphony Orchestra

INFANTRY HALL, PROVIDENCE.

TENTH SEASON, 1890-91.

ARTHUR NIKISCH, Conductor.

Third Concert, Wednesday Evening, December 17, At 8 o'clock.

PROGRAMME.

Schumann – – – – – – Symphony No. 1, in B-flat

{ Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.

A. Thomas – – Polonaise, "Io son Titania," from "Mignon"

Saint-Saens – – – – Symphonic Poem, "Danse Macabre"

David – – – – – – Aria from "La Perle du Bresil"

Dvorak – – – – – – Scherzo Capriccioso, Op. 66

Soloist, Miss EMMA THURSBY.

THE PIANOFORTE IS A STEINWAY.

Historical and Descriptive Notes prepared by
G. H. WILSON.

Symphony No. 1, in B-flat, Op. 38. **Schumann.**

Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo, molto vivace with Trio I. and Trio II.
Allegro animato e grazioso.

This is Schumann's "Spring" symphony. It emanates from the happiest period of his life. The obstacles to his marriage had been overcome, and he had won a high position as a composer and an authority in music. In a letter to Dorn in 1839, Schumann complains of the pianoforte as "too narrow a field for his thoughts," and announces his intention of applying himself to orchestral writing to make up for his want of practice. The B-flat symphony is the first published essay in the new (to him) and larger field. Years before, in 1829, when a Heidelberg student, undecided between the professions of law and music, he wrote to Wieck, his old pianoforte teacher and future father-in-law: "I detest theory pure and simple, as you know, and I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Of these juvenile student attempts in the symphonic form, one at least, in G minor, was played in public (in Schneeberg in 1833).

Schumann's love for Clara Wieck was the incentive which led him to persistent work in mastering the science of music, in overcoming his youthful "detestation of theory." The earliest of the four published symphonies was first performed at the Gewandhaus, Leipzig, Mendelssohn conducting, on March 31, 1841, having been composed but shortly before. A few weeks after the performance he wrote to a friend: "I have now a household of my own, and my circumstances are different from what they were. The time since you last heard from me has passed in happiness and work. I wished for you to hear my symphony. How happy I was at the per-

formance! — I, and others also, for it had such a favorable reception as I think no symphony has had since Beethoven."

This state of things, as Grove says, the music reflects very characteristically. So full of it was Schumann's mind that the composition of the entire work — without the scoring — is said to have taken only four days.

The title "Spring Symphony," which, however, is not adopted upon the printed title-page, is Schumann's own. In the volume of letters ("Robert Schumann's *Briefe, neue Folge*," new series, B. & H., Leipzig), the first mention of it occurs: "Fancy," he says, "a whole symphony,— and a 'Spring' symphony, too!" Schumann has also put on record the fact that its connection with the bursting season of spring was his original idea; for an inscription on a portrait of himself, which follows the first two bars of the symphony, reads: "Beginning of a symphony, occasioned by a poem of Adolf Böttger's. To the poet, in remembrance, from Robert Schumann, Leipzig, 1842."

It is conceded that the buoyant symphony played to-day witnesses, in a truly astonishing manner, Schumann's forward stride in the technique of composition. Purists point out its "lovely imperfections," but few of these are unwilling to say, with Ehlert: "It possesses all the charm of a first creation; it is imbued with the fragrant breath of a young pine grove, in which the sun plays at hide-and-seek; it embodies as much of a bridal air as if Schumann were celebrating his symphonic honeymoon." Joseph Bennett points out the distinctions which marked the approach to composition in the higher forms between Schubert and Schumann. The former "worked up to higher manifestations of the symphonic forms through his larger pieces for the chamber, such as the octet; but Schumann passed at a step from the pianoforte to the orchestra, from the sonata to the symphony."

"Schumann," writes Wasielewski, "conceived and treated the symphonic form in a peculiar spirit, based on the study of masterpieces, especially those of Beethoven. The ideas are thoroughly Schumannic; higher artistic value is bestowed on them by the fact that these ideas are expressed in the old established form. They seldom reveal the arbitrary enormities which so often occur in his earlier works."

Grove points out that the trombone passage in the second portion of the *finale*, while, perhaps, containing a reminiscence of the first movement of Schubert's C major symphony,— heard by Schumann (who brought the MSS. from Vienna) at Leipzig, only a few months before the composition of the work,— is yet treated in his own way, producing a solemn effect not easily forgotten. An instance of Schumann's imperfect acquaintance with the

orchestra of that date, also pointed out by Grove, is shown in the original score of the introduction. The energetic phrase for horns and trumpets, with which it begins, was first written a third lower (the corrected notes are D, B-flat, C, D); but, when the work came to rehearsal, under Mendelssohn, it appeared that the notes G and A, being stopped notes, could hardly be heard, and the change had to be made. This was for a long time a great joke with Schumann.

Writing to Mendelssohn from Dresden, in 1845, he says: "You are now in the middle of my symphony (rehearsing for the Gewandhaus concert). You remember the first rehearsal, in 1841, and the stopped notes in the trumpets and horns, at the beginning? It was exactly as if they had caught cold; and I am obliged to laugh now whenever I think of it."

There follows an analysis of the B-flat symphony from the pen of Mr. Joseph Bennett: —

First Movement.

"The first *allegro* is introduced by an *andante un poco maestoso*, which begins with a kind of motto phrase, stated in unison by horns and trumpets without accompaniment. Mendelssohn had an exactly parallel idea at the opening of his 'Hymn of Praise' symphony, which was performed a few months before Schumann wrote his symphony. That the credit of origination belongs to the author of the 'Hymn of Praise' is thus settled by dates, but Mendelssohn's friend and admirer may claim the merit of recognizing and frankly turning to account a very happy thought. The two musicians worked out the idea in different ways. Mendelssohn uses his 'motto' in the *allegro* simply as a tributary, whereas Schumann makes his enter into the principal theme.

"The *allegro molto vivace* opens, as just stated, with the 'motto' phrase of the introduction, which now forms part of a very energetic, bustling, and well-marked leading subject. Schumann does not develop his theme at length. His studies of great masterpieces, particularly, mayhap, of Beethoven's 'C minor,' inclined him to a concise first part. Very soon, therefore, the horns, with their reiterated and unaccompanied notes, give warning of the second subject, which the clarinets proceed to state. The new melody is as plaintive and tender as its predecessor was bold and vigorous; and thus the composer obtains the by no means slight advantage of a good contrast. He is otherwise happy in his themes, which, as well as having melodic character, lend themselves freely to effective orchestral treatment.

"In the second part of the movement, Schumann yields himself unreservedly to the work of exhaustive development. He shrinks neither from elaboration nor length; but he never becomes obscure. Indeed, this 'working out,' if not technically quite above criticism, reveals most remarkable power for a first effort in symphonic writing. It should be observed that interest is augmented by the use of several subsidiary themes, which are cleverly associated with the principals. After the usual recapitulation, and when the *coda* is reached, a novel feature presents inself in the shape of a passage for strings only, of a hymn-like character. It has been called 'a little song of thankfulness,' and might be that or anything else poetic and engaging."

Second Movement.

"The slow movement, *larghetto*, E-flat, is one of the effusions by this master which set the fancy at work in efforts to explain it through reference to circumstances or emotions all can appreciate. One thing quite certain is that here we have a delicious and expressive tune, which no man in whose soul is music can listen to without emotion. The form of the movement is that of variations wherein the theme remains unaltered, and only the accessories change. Three times does the melody appear: first, from the violins; next, from the violoncellos; and, lastly, from the oboes and horns, the accompaniment becoming more elaborate with each repetition."

Third Movement.

"The *scherzo*, *molto vivace*, G minor, is remarkable for two *trios*,— an innovation which Schumann was the first to make. In his symphonies in B-flat and A, Beethoven repeats the trio; and from this Schumann may have taken an idea to be developed as we now have it. The trios are well contrasted, differing, as they do, in key, rhythm, and character."

Fourth Movement.

"The *finale*, *allegro animato e grazioso*, resembles the first *allegro* in opening with a motto phrase. But here the whole force of the orchestra is employed; and the phrase is an ascending scale, beginning on the dominant, and having a broken rhythm which imparts great character. After one statement, a light and lively principal theme is entered upon. The term 'principal theme' strictly appertains, however, to the 'motto,' which forms by far the most conspicuous, striking, and effective part

of the movement. The *finale* should be heard with the closest attention to this phrase, Schumann's treatment of it being always masterly and impressive, and such as more than warrants the composer in risking the close of his work upon a *motif* apparently wanting in adaptiveness."

Symphonic Poem. "Danse Macabre." **Saint-Saens.**

Zig, Zig, Zig,—grim Death, in cadence,
Striking with his heel a tomb,—
Death at midnight plays a dance tune,
Zig, Zig, Zig, upon his viol.

The winter wind blows, and the night is all dark;
Moans are heard in the linden trees;
Through the gloom the white skeletons pass,
Running and leaping in their shrouds.

Zig, Zig, Zig, each one is frisking,
The bones of the dancers are heard to crack.

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But hist! of a sudden they quit the round;
They push forward, they fly, the cock has crowed.

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These grotesque and ghastly lines by Henri Cazalis inspired Saint-Saëns to write the cleverly devised and piquant piece of instrumentation played to-day, which secured for him his earliest popularity in this country. The doleful midnight bell, well imitated, introduces the piece; Death tuning his viol in fifths is strongly indicated, and the dance proceeds, wilder and wilder, as the shrouded skeletons frisk in and out among the tombstones; the cracking bones of the dancers are suggested by castanets and the zylophone; the cock crows, and away they flutter all!

Aria from "La Perle du Bresil." **Felicien David.**

Felicien David was a French composer (1810–1844). He wrote operas, and practised the instrumental forms, but is best known in this country through his cantata for male voices and orchestra entitled "The Desert." His opera comique, "La Perle du Brésil," was an early success.

Thou brilliant bird, so lightly swinging
And sparkling on yonder bough,
Surely thy notes, so merrily ringing,
Were ne'er so clear and sweet as now!

In early sunlight, richly gleaming,
He lights on yonder dewy spray;
And then the earth awakes from dreaming,
Thrilled by songs so fresh and gay.

And when, in breezes idly swaying,
His mate in the nest is near,
Then life to him is one long maying,—
He warbles love notes, low and clear.

The days go by, in shady bowers,
In joyful song flit far away;
And still they warble 'mid the flowers,—
O happy love, O golden day.

Scherzo Capriccioso, Op. 66. **Dvorak.**

The form of this composition more nearly assimilates that of the Liszt rhapsody than any other. The credit of the title rests with Dvorák. Certainly, nothing could better signify the desire of a composer to escape even the slight conventions which the *scherzo* of to-day embodies than Scherzo Capriccioso. Dvorák's rhapsodies were the forerunner of the Scherzo Capriccioso, but even their freedom of form is exceeded in this work of greater piquancy, more frequent modulations, though no more charming melodic trend. The analytical remarks which follow are based on a sketch written by Mr. C. A. Barry: —

The work commences with a short introduction, at the outset of which the germ of the first principal subject is displayed. This consists of a short motive, which recurs again and again in the course of the work, and may therefore not improperly be regarded in the light of a motto. It is first given out by the horns in B-flat, a key far removed from that of D-flat, the signature of the work, but which, after touching upon E-flat minor and F major, is easily reached. A partial repetition and prolongation of this in a modified form brings us to the first principal tune (*tutti*), the repetition of which is complemented by a second strain (in A-flat), first pronounced by the oboes, clarinets, and strings, followed by a passage in thirds by the flute and clarinet, this in turn being followed by a transitional passage modulating enharmonically to G major, in which key a second tune of a waltz-like character is commenced. This does not long continue in G, but modulates to A, in which key its second strain is started with a new figure. The completion of this, after a modulation to F-sharp major, is followed by a modification of the "motto" theme, soon after which the whole of the

going first section of the movement is repeated, but with very varied treatment, both in respect to elaboration and instrumentation. At length, after a full close in F-sharp major, and with a change of *tempo* to *poco tranquillo*, a new theme, which technically may be regarded as constituting the "trio," or an independent section of the movement, is introduced. This is principally based upon a melody assigned in the first instance to the English horn. It is complemented by a second strain, the leading features of which may be discerned by the suave figure with which it commences.

A repetition of this entire section is then followed by a working out of motives derived from it and the first section, now brought into close juxtaposition. The first that occurs calls for quotation, on account of the counter theme superimposed upon a transposition of the "motto." The working out is carried on for a considerable period, and with much variety, ingenuity, and effect. In due course, we come to a recapitulation of the first section, but with the introduction omitted. This recapitulation is far removed from being a slavish repetition. Indeed, it may be far more accurately defined as a further development of or comment upon the matter which received its exposition in the first section. Points specially to be noticed are: (1) the contraction of two themes (Nos. 1 and 4); (2) a *cadenza* for harp and horn; and (3) the *quasi-fugato* treatment of the "motto" in the *coda*, which, quickening in speed to *presto*, brings this work to a brilliant termination.

Boston Symphony Orchestra

INFANTRY HALL, PROVIDENCE.

TENTH SEASON, 1890-91.

ARTHUR NIKISCH, Conductor.

Fourth Concert, Wednesday Evening, January 21, At 8 o'clock.

PROGRAMME.

Mendelssohn — Overture, Scherzo, Notturno, and Wedding March, from "Midsummer-Night's Dream."

Donizetti — Cavatina, "Don Pasquale"

Servais — Fantasie Characteristique, for Violoncello

Cowen — Adagio and Scherzo, from Scandinavian Symphony, No. 3, in C minor

Songs with Piano.

(*a*) Rubinstein — "Les Yeux d'Azur"
(*b*) Massenet — "Le sais-tu"
(*c*) Vidal — "Printemps Nouveau"

Liszt — Symphonic Poem, "Tasso"

SOLOISTS:
Miss ALICE WENTWORTH, Mr. ANTON HEKKING.

THE PIANO USED IS A STEINWAY.

Fifth Concert, Wednesday Evening, March 4, at 8.

Historical and Descriptive Notes prepared by G. H. WILSON.

Overture.
Scherzo.
Notturno.
Wedding March.

Sixteen years represents the interval between the composition of the overture to Shakespeare's "Midsummer-Night's Dream" and the incidental music to the play. The overture was written when Mendelssohn was sixteen, while still under the tuition of Zelter. It followed the octet after one year, both works being still esteemed marvellous expressions of precocious genius. Klingemann tells us that the overture was "put to paper in 1826. Part of the score was written in the beautiful summer of that year, in the open air in the Mendelssohn garden at Berlin, as I can witness from having been present."

In his work on Mendelssohn, Dr. Ferdinand Hiller gives a new fact or two about it. "And then he played the 'Midsummer-Night's Dream' overture! He had told me privately how long and eagerly he had been working at it,— how in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the piano of a beautiful lady who lived close by. 'For a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

Mendelssohn made two attempts with his Shakespearian overture, discarding the first after completing the first half. This early attempt began with the four chords and the fairy figure, followed by a regular overture, in which use was made of a theme representing the loves of Lysander and Hermia, a relative of which is the "love melody" of the accepted version. Nothing else of the first attempt survived. No record exists of the first public performance of the overture, though on November 19 of the year of its composition Mendelssohn's friends first heard it as a pianoforte duet by his sister and himself. Mendelssohn's published letters tell us that, during the London visit of 1829, it was played at two benefit concerts, and that it accompanied the composer on the European tour that followed. Writing to his father about a concert given by him in Munich (October, 1831), he said, "The second part commenced with 'A Midsummer-Night's Dream,' which went admirably, and excited a great sensation." From Paris he wrote (February, 1802), "I do wish you could hear a rehearsal of my 'Midsummer-Night's Dream' at the Conservatoire, where they play it most beautifully." And later: "Two days ago, my overture to 'A Midsummer-Night's Dream' was given for the first time at a concert in the Conservatoire. It caused me great pleasure; for it went admirably, and seemed also to please the audience." Mendelssohn's publisher paid three louis d'or for the overture, the manuscript of which was lost in a London hackney coach by Sir George Smart. A sketch of the overture has been compiled.

OVERTURE.

The very opening bars of Mendelssohn's overture are a revelation of fairy-land,— a suggestion of the time when the fairy

> "... king and little fairy queen
> In circling dances gambolled on the green,
> While tuneful sprites a merry concert made,
> And airy music warbled through the shade."

Note how the theme starts upon its vivacious way after long sustained chords from the wind instruments, which may pass for the "assembly" of the goblin forces.

The fairies thus introduced are Shakespeare's,— the subjects of King Oberon and Queen Titania, and the companions of our old friend Puck. In

this relation Mendelssohn has to do with them, and both the human and comic elements are mingled with the supernatural in his music. The first *tutti* brings before us the warlike lovers, Theseus and Hippolyta, whose hunting horns we distinctly hear. The music soon leads to fairyland again, goblin horns now sounding a deep bass to the aërial notes of the acuter instruments, after which follows the second theme,—a love melody such as Demetrius might have sung to Helena, or Lysander to Hermia, in the full tide of passion. But it is now time for the "hempen homespuns," Bully Bottom and his fellows, to appear on the scene; and here they come with burlesque pomp, and a suggestion of asinine music which makes us think of the "translation" suffered by the "shallowest thick-skin of that barren sort."

The horns of Theseus again resound, and again the fairy dance resumes, attended by the shrill notes of the flutes and the comic deep tones of the bassoons. But now the "little people" are in the Palace of the Duke, on the marriage night of the lovers, and obeying the command of Oberon.

> "Through this house give glimmering light
> By the dead and drowsy fire;
> Every elf and fairy sprite
> Hop as light as bird from brier."

Very lightly indeed do they "hop," now hushing their music almost to silence, and now faintly ringing their joy-bells, till at length the revels cease, and the palace is still. All that follows till the *coda* is reached consists of a reproduction of the foregoing materials. The *coda* itself is as beautiful and imaginative as the rest of the overture.

The entr'actes and incidental music to the play were composed in 1843 by order of the King of Prussia, whose General Music Director Mendelssohn was. Their first performance took place in the Palace of Potsdam on October 14. The music met with enthusiastic applause; but the play was long a subject of wonder to the Berliners, who disputed whether Tieck or Shakespeare were the author. It is related that "some in that refined atmosphere were shocked by the scene with the clowns, and annoyed that the king should have patronized so low a piece, and a very distinguished personage expressed to Mendelssohn himself his regret that such lovely music should have been wasted on so poor a play!"

But Schumann was there, and in a letter to a friend wrote:—

"You are naturally the first to obtain a report of the 'Midsummer-Night's Dream' from me, dear friend. It was at last performed yesterday (1843) for the first time after about three hundred years; and the theatrical director showed his good sense in beautifying a winter evening with it: in summer, of course, we should be more pleased with 'A Winter's Tale. I assure you that many went to see Shakespeare in order to hear Mendelssohn. The case was the reverse with me. Though I know very well that Mendelssohn is not like those inferior actors who put on grand airs when they are placed in accidental association with great ones, his music (with the exception of the overture) only pretends to be an accompaniment, a conciliation, a bridge between Oberon and Bottom, without which it would be almost impossible for us to enter fairyland, however much in vogue that was in Shakespeare's time. Those who expected more from this music must certainly have been disappointed. It retires even more modestly into the background than that to 'Antigone,' where, certainly, the choruses forced the musician to a richer use of his powers. This music does not interfere with the action, with the love entanglements of the four young people. Only once, in speaking accents, it sketches Hermia's search for her beloved; and this is an admirable number. On the whole, the music only accompanies the fairy portion of the piece. Here Mendelssohn is in his place;

no one more so, as we all know. The world has long been of one opinion regarding the overture, though, of course, there are transformed Bottoms to be found everywhere. The bloom of youth sparkles upon it more brightly than is the case with any other of the composer's works: here the finished master reached his highest flights in his happiest hours."

After criticising the *finale*, which he thinks should have been less logical (it is a reflection of the earlier music of the play) and more original, Schumann proceeds: "For the rest, believe me that the music is as fine and intellectual as it can be. From the first entrance of Puck and the elves, the instruments chatter and jest as if the elves themselves played them: we hear quite new tones there. The speedily following song, closing with the words

'So good-night, with lullaby,'

is especially lovely, like all this music when the fairies are in question. There is also a march (the first, I believe, that Mendelssohn ever wrote) before the close of the first part. It somewhat resembles the march in Spohr's 'Consecration of Tones,' and might have been more original, though it contains a very charming trio. The orchestra played admirably under Dr. Bach's direction, and the actors took all the pains possible; but the mounting of the piece was almost poor."

Scherzo. Allegro molto vivace.

The place of this movement is immediately before the second act, and its purpose is to suggest the characteristics of the woodland spirits. The composer assures us of this point; for when the curtain rises, and a Fairy and Puck meet, fragments of it accompany their dialogue.

Notturno. Andante tranquillo.

Demetrius and Helena, Lysander and Hermia, weary of their nocturnal wandering and love squabbles, have sought refuge in slumber, and soon Titania and Bully Bottom join them. It is here, at the end of the third act and the beginning of the fourth, that Mendelssohn has placed his *Notturno*. The music is that which Oberon demands when, on Titania awaking in her right mind, he says:—

"Titania, music call, and strike more dead
Than common sleep, of all these five the sense."

And the Fairy Queen answers,—

"Music, ho! music, such as charmeth sleep,"

to which Oberon again:—

"Sound music (*still music*). Come, my Queen, take hands with me,
And rock the ground whereon these sleepers be."

Wedding March. Allegro vivace.

This precedes the last act, wherein are celebrated the threefold nuptials of Theseus and Hippolyta, Lysander and Hermia, Demetrius and Helena. A part of it is played as, after witnessing

"... the tedious, brief scene of young Pyramus,
And his love, Thisbe, very tragical mirth,"

the bridal couples leave the stage.

Symphony No. 3, in C minor, "Scandinavian." **F. H. Cowen.**

Adagio con moto ("A Summer Evening on the Fjord").
Scherzo.

Mr. Cowen is forty years old, an industrious writer, who has exercised his talent in all forms, from song to symphony and opera. From being a pupil of Goss and Benedict in London, he went to Leipzig to Moscheles, Hauptmann, and Reinecke. He has written five symphonies,

the second bearing date 1872; the third, "Scandinavian," 1880; the fourth, "Welsh," composed for the London Philharmonic Society and first performed May 28, 1884; the fifth, in F, composed for the Musical Society of Cambridge, England, and performed by it for the first time on June 9, 1887. Mr. Cowen, who is the present conductor of the London Philharmonic Society, is about completing an opera.

We present excerpts from an analysis of the "Scandinavian" symphony, prepared under the direction of the composer:—

"Mr. Cowen's symphony is an effort to reproduce in music the ideas and emotions suggested by the stern mountains and gloomy forests, the silent fiords and sounding shores of Scandinavia, as viewed not merely in their physical aspects, but also in the light of the heroic traditions and fantastic legends which made that country so attractive to men of our kindred race. Far from surprising, therefore, is it to find much of the music aiming at 'characteristic' effects,— to find, for example, that some of the peculiarities of Scandinavian melodies are produced, and that, throughout, northern tenderness alternates with northern strength and grandeur. No one will assert that herein the composer makes aught but a legitimate use of his art. Music, doubtless, has its proper home in the ideal, but it can bend down to the natural, that each may receive of the qualities of the other; for, says Schlegel, 'in a beautiful work of the imagination, the natural should be ideal, and the ideal natural.'"

Second Movement.

Molto adagio (G major, four-eight time). In this movement the object of the composer is more definite than in the *allegro*. He seeks to convey the impressions of one who, standing upon the margin of some Norwegian fiord, beholds mountain and water bathed in the moonlight of a summer eve, and partakes

> The stillness of the solemn hour, and feels
> The silence of the earth.

Here, too, the composer infuses into his music as much of "local color" as possible. Evidence of this will subsequently appear; but attention should be called now to the interval represented in the opening bar by G, C-sharp,— an interval of very frequent use in Scandinavian melodies. The movement opens with a four-bar phrase in G major, for strings only, which is directly taken up by the wood-wind. Again, the strings lead on, and the wind follows, the repetition in this case being succeeded by a reference to the key of D-flat, which, however, like a breath from the mountain that is spent before it barely ruffles the lake, fades off, and gives place to the theme in the original key. Now the melody is treated briefly as a canon in the octave, and extended to a full close on the tonic. At this point the second section of the *motive* reappears with an accompaniment, and is dwelt upon for a little, till the first section re-enters, harmonized in G major, and reaching a full close in that key.

The composer now has a surprise in store. A party of revellers drift down the moonlit water, coasting the opposite shore; and merry music (*allegretto*), softened by distance, comes faintly upon the ear. Their simple song is given to the horns; and, as these instruments dwell upon the final chord of each phrase, a harp contributes its harmony. After a while, the boat glides away, and the song becomes inaudible. Then the *adagio* resumes its peaceful, contemplative course, the flute and oboe taking up the theme, accompanied by the harp, as well as by *arpeggios* for the violins. Next, the violins in octaves have the melody; and, later, the sections are

NOTE.— The omitted movements are a First, *allegro moderato, ma con moto*, and a *finale, allegro, ma non troppo*, leading to *allegro molto vivace*.

separately treated in a manner and under conditions that heighten the poetical feeling not less than the sensuous effect of the movement. Another full close having been reached, the *allegretto* of the horns is again faintly heard,— as though a breath of wind coming up the fiord has borne it,— while the violins, prolonging their G, pause to listen. The interruption is but brief; and five bars after the horns once more become silent the movement itself ends.

Third Movement.

Scherzo: Molto vivace quasi presto (E-flat, three-four time). After a moonlit summer eve, we are now transported to winter, the composer in this *scherzo* seeking to convey the idea of a sleigh-ride. The continuous movement of the strings (muted) would seem to suggest the galloping of the horses over the frozen snow, an effect which is further enhanced by the use of the triangle to represent the bells on the horses' trappings.

The violins lead off in two-bar phrases.

The subject — especially those parts of it in bars one and five — is treated at some length, and with a clearness that makes explanation superfluous. The *trio l' istesso tempo* (A-flat minor, three-four time), constructed entirely upon one phrase, has a peculiarity in that the phrase is taken up again and again by various instruments, for the most part without accompaniment.

At the close of the *trio*, the *scherzo* proper is repeated, and leads to a *coda*, which combines the themes of both.

In so ingenious a manner, and with many a quaint and pretty detail, the movement progresses to its end.

Symphonic Poem, "Tasso, Lamento e Trionfo." **Liszt.**

This, like others of Liszt's larger works, was composed first for pianoforte, and was afterward rewritten for orchestra. In its first shape it dates back to the early forties, the plan having been conceived by Liszt in Venice in 1840. The work played to-day is, in turn, a revision of the first orchestral version, which was played for the first time at Weimar, on Aug. 28, 1849.

The score of this work contains a preface from the composer's pen: —

"In 1849, all Germany celebrated brilliantly the hundredth anniversary of Goethe's birth. At Weimar, where we then resided, the programme of the *fête* included a performance of his drama 'Tasso,' fixed for the evening of August 28. The unhappy fate of the most unfortunate of poets had excited the imagination of the most powerful poetic writers of our time,— Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that when, in 1849, we were commissioned to write an overture for Goethe's drama, we were more directly inspired by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, in giving us, in some sort, the groans of Tasso in his prison, Byron did not join to recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' that of the triumph which awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.' We have wished to indicate this contrast even in the title of our work, and to succeed in formulating the grand antithesis of genius ill-

treated during life, and shining after death with a light humiliating for its prosecutors. Tasso, after loving and suffering at Ferrara, was avenged at Rome; his glory still lives in the popular songs of Venice. These three points are inseparable from his immortal memory. To express them in music, we have called up the great shade of the hero as he appears to-day haunting the lagoons of Venice; we have next caught a glimpse of his figure, haughty and sad, gliding among the *fêtes* of Ferrara, where he produced his masterpieces; lastly, we have followed him to Rome, the Eternal City, which crowned him, glorifying in him the martyr and the poet.

"*Lamento e Trionfo:* these are the two great opposites in the destiny of poets, about whom it has been justly said that maledictions weigh heavily on their life, benediction descends upon their tomb. In order to invest this idea not only with the authority, but the glory of fact, we resolved to borrow from fact even its form, and to that end have taken as the theme of our musical poem the motive to which we have heard the Venetian gondoliers sing, upon the lagoons, the strophes of Tasso, still repeated three centuries after him,—

'Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepulchro libero di Cristo.'

The motive is, in itself, plaintive, of a melancholy slowness, a monotonous grief; but the gondoliers gave it a particular inflection in dragging certain notes by holding back the voice, which, at a distance, soars and shines like rays of glory and of light. This song had already profoundly impressed us; and, when we had to speak of Tasso, it was impossible to our active sentiment not to take as the text of our thoughts the persistent homage rendered by his nation to the man of genius, neither whose attachment nor fidelity did the court of Ferrara merit." . . .

The present work is second of the twelve* "symphonic poems" written by Liszt; and the instruments employed in it are, besides strings, piccolo, flutes, oboes, clarinets, bass clarinet, bassoons, four horns, four trumpets, three trombones, tuba, triangle, cymbals, tympani, side drum, and great drum.

The following is a reduction of an analysis by Joseph Bennett:—

Lento—C minor, C. This brief opening section is founded upon two short and highly contrasted themes: one strong and energetic, derived from the gondoliers' melody; the other of a plaintive, not to say wailing, character, enhanced in treatment by constant use of dissonant and syncopated chords, having the distressful effect proper to the composer's intention.

Allegro strepitoso. The thematic materials of the second section are chiefly those of the first. It opens, for example, with the triplet figure of the first theme, detached from its connection and employed separately to express increased agitation. This leads to a prolonged dominant pedal, upon which we have an eloquent, distressful theme for the strings, rising through two octaves by a sequence of the figure and followed by the wailing chromatic passage (the second theme of the *lento*). This is repeated again and again upon the pedal G, with an accompaniment of tremulous chords, and finally in combination with the triplet figure of the opening bars.

The *lento* returns for eight bars, followed by a "long pause."

Adagio mesto—C minor. Here the gondoliers' melody enters, played by the bass clarinet and three muted violoncellos, horns, harp, and strings accompanying. The violins repeat this in octaves before the second

*Liszt's symphonic poems are: "What is heard on the Mountains" (after Victor Hugo), "Tasso, *Lamento e Trionfo*," "The Preludes" (after Lamartine), "Orpheus," "Prometheus," "Mazeppa," "Festklänge," "Héroïde Funèbre," "Hungaria," "Hamlet," "The Battle of the Huns" (after Kaulbach), "The Ideals" (after Schiller).

division of the melody appears. This is also taken up by the violins, after which the wailing phrase of the *lento* obtains predominance and closes the section.

Meno adagio — E major. We now have the gondoliers' song (first division) under different conditions. It is in the major key; it is boldly announced by the trumpets, and accompanied by full detached and sustained chords, with rushing passages of demi-semiquavers for violas and 'celli, mixed with reiterations of the wailing chromatic phrase now so familiar. The effect, after what has gone before, is striking and picturesque.

We now come to the closing section of what may be called the first movement, and find the opening subject of the *lento* given, as recitative, to the oboe, and, next to the clarinet, accompanied by tremulous chords high up in the scale of the violins. The first two bars then pass to the graver instruments, which, with it, carry on the section to its end in F-sharp major.

The scene now changes, according to Liszt's "programme," from Tasso among the lagoons of Venice to Tasso, haughty and sad, amid the *fêtes* of unworthy Ferrara.

Allegretto mosso con grazia (*quasi minuetto*), F-sharp major, 3-4. The elegant theme of this movement is first stated by two violoncellos *soli*, accompanied by the other strings with plain diatonic chords. The suggestion is that Ferrara enjoys herself without a thought of her poet. A subsidiary theme, with a tributary phrase, serves to carry on the movement in a manner sufficiently obvious at first hearing, the treatment being as clear and simple as any lover of those qualities can desire. Presently Tasso enters. We recognize him by the gondoliers' melody, played by some of the violins and 'celli in octaves, while the *fête* music goes on in the wind band. Liszt here suggests that the poet and his surroundings are distinct, and states in a footnote that the expression of the orchestra must have a double character, the wind being light and careless, while the strings are sentimental and tender. Contrast does not long endure in this pronounced form, the composer's idea being, apparently, that the Venetian theme — the theme of honor and fame to Tasso — shall gradually suppress its heedless companion. The interest of the movement along its further course may greatly be augmented by observing how this purpose is carried out. At the close an *accelerando* leads to a repetition of the *allegro strepitoso* which followed the opening *lento*, and also to eight bars (as previously) of the *lento* itself.

The *lamento* is now ended. We have done with Tasso in his humiliation: henceforth we see him in his triumph.

Allegro con molto brio — C major, C. After a few introductory bars, in which the three notes of the familiar triplets alternate with unison scale passages for strings, a fragment of the gondoliers' melody, in its *lento* form, is distinguished as part of a bright and joyous theme. This, with the introductory matter, is developed and worked out at some length, the triplets predominating, till a transition to E-flat major (*poco a poco più mosso sin al quasi presto*) "marks the beginning of the end." Here, amid broken chords and *arpeggios* (the harp joining), we observe a fragment of the Venetian melody leading to one much more familiar (the opening subject of the *lento*). When the *quasi presto* is reached, a broad, choral-like theme marks, we may suppose, the apotheosis of the poet. All that remains of the movement can easily be followed. It comprises a *moderato pomposo*, in which the Venetian theme is given out with all imaginable pomp and emphasis, and a *coda* (*molto animato*), in which the triplets figure with the extreme of joyous animation.

Boston Symphony Orchestra

INFANTRY HALL, PROVIDENCE.

TENTH SEASON, 1890-91.

ARTHUR NIKISCH, Conductor.

Fifth Concert, Wednesday Evening, March 4, At 8 o'clock.

PROGRAMME.

Goldmark – – – – Symphony (Rustic Wedding). Op. 26

Wedding March, with Variations.—Moderato molto.
Bridal Song.— Allegretto.
Serenade.— Allegretto moderato scherzando.
In the Garden.— Andante.
Dance.— Finale. Allegro molto.

Saint-Saens – – – – – Rondo Cappriccioso for Violin

Wagner – – – – – Waldweben from "Siegfried"

Bach – – – – – – – – Air from Suite in D

Wagner – – – – – Overture, "Die Meistersinger"

Soloist, Mr. T. ADAMOWSKI.

Sixth and last concert of the series, Tuesday evening, April 7.

Soloist, Mme. ANTONIE MIELKE.

Symphony, "Rustic Wedding," Op. 26. **Goldmark.**

Wedding March, with Variations — Moderato molto.
Bridal Song — Allegretto.
Serenade — Allegretto moderato scherzando.
In the Garden — Andante.
Dance — Finale, Allegro molto.

About seven-and-twenty years ago a Saxon count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying music. The result was that, through the generosity of the composer, the struggling genius was enabled to develop his powers, and finally to produce two lyrical works which never fail to draw a closely packed audience in more than one large German town, especially in those of Saxony. The young man's name was Carl Goldmark,—thus wrote an enthusiastic Dresdener. Goldmark is a Hungarian, born in 1832, whose musical education was gained at the Vienna Conservatory. He began by studying the violin, but soon developed a taste for composition; and it is Goldmark, the composer, who is known in two hemispheres.

Goldmark cannot be called a prolific composer; for, although, besides his larger works, he has written chamber-music, overtures, and most delightfully for voices, the sum numerically of it all is not great. More than a half score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out; while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887) heard the one in E-flat. A Viennese critic wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhäuser' period. From Meyerbeer and Wagner, Goldmark gets the passionateness of his song, his pompous effects, his orchestral gorgeousness, and at the same time a certain excess in these things."

The symphony played to-day does not mirror Goldmark's excesses; that is, the kind pointed out by the Viennese writer. When it was written, this

modest colorist had not matured his style; and yet 'tis music which is full brave enough for the simple subject it depicts. In style, the "Rustic Wedding" seems to discard the abstract form of the classic symphonies, assuming the programme shape; yet its general framework bears relation to the form fixed by the older writers of symphonies. The first movement illustrates the greatest innovations, it being almost alone of its kind in passing over the sonata form of first and second subjects, episodes, working out, reprise, etc.

A compilation has been made for this programme, describing the structural points of the work.

First Movement.

"'The Wedding March.'*—This is a theme with variations.

"The march is played by the 'cellos and basses in octaves. It is in two strains, the first of sixteen, the second of twenty-three bars. It is all of the same character except five bars of minims, which occur near the end.

"In the first variation, the theme is played by the first horn, accompanied by the other horns and by a moving bass in the strings. After the first eight bars, the clarinets, and then the flutes, come in with a fresh melody. In Variation 2, *poco animato*, the violins make their first appearance. Variation 3, *allegro*, is for the full orchestra, loud and boisterous. Variation 4, *andante con moto*, is in the minor, with a melody *espressivo* in the violins, quite a contrast to the last. Farther on, the violas have a florid accompaniment, afterwards doubled by the second clarinet. Variation 5, *allegretto*, is in the major again. The theme is now in the basses, reinforced by bassoons and horns. Variation 6, *allegro vivace.* Here again the theme makes itself felt in the bass (horns and bassoons), the flutes and violins maintaining alternately a playful accompaniment. Variation 7, *allegretto pesante*, in the minor, is a curious piece of part-writing, and of irregular accents. In Variation 8, *allegro scherzando*, the altos, basses, and bassoons are not employed. The first violins are 'divided' (that is, play two parts), and the strings are doubled, *staccato*, by flutes, oboes, and clarinets. Variation 9, minor, *allegretto quasi andantino*, has the theme suggested in the bass, and an independent melody, imitated between the flute and the violin. In Variation 10,

*Mr. Dwight once wrote: "The 'Wedding March' by Goldmark is a singular affair. The quaint rustic theme is first hummed over in soliloquy by the basses. Then the outline is filled in with all the instrumental colors. Then issues a long series of variations most fantastical, some stately and some droll, some more than serious, even mournful. It were a curious wedding procession to *see*, made up of all manner of parties in all manner of moods. The crying mood is as frequent as any, for some go by with handkerchiefs to eyes, apparently; then a merry wild set, tossing up their caps and flinging fire-crackers and torpedoes; others seem capering on hobby-horses; others walk grave and thoughtful; others march in knightly pomp and military splendor. All the variations are ingenious, full of quaint devices; and a few, toward the end, especially, have wealth and beauty of expression. But, strangely, the whole course comes round to where it began, and dies out in the old soliloquy. What does it mean? It is a thing which one could hear more than once, if only for the clever feats of instrumentation."

major again, *molto vivace*, the first violin has a rapid, brilliant figure throughout, and the theme is indicated by the basses and strings, *pizzicato*. Variation 11, minor, *andante con moto*, has again an independent melody, but different from anything that has occurred before, first in violin and oboe, next in clarinet and violin. Later on, the melody is transferred to the clarinet. Variation 12, *moderato*, is in the key of B major. An entirely independent melody, of the character of a village tune (itself founded on the theme), is prominent in the oboe, and is accompanied by the bassoons, and by separate figures, of smooth *legato* character, in the flutes and clarinets. Some quaint work follows between two violins and viola solo. Variation 13, in the *tempo* of the original theme, is the last, and closes the first movement of the piece."

Second Movement.

"The second movement is a *Brautlied*, or nuptial song, which we may suppose to be sung by the friends and well-wishers of the bride. It has a second part, with a tender tune in the oboe (as if one of the bridesmaids had stepped forward), accompanied by the theme of the march in the basses."

Third Movement.

"The third division is a serenade, which, after a kind of preludial section, itself melodious and pretty, gives out a melody in the oboes, in duet, which is then worked and varied by the violins and other members of the band."

Fourth Movement.

"The fourth movement is entitled *Im Garten* (In the Garden), and suggests an intimate conversation of the bride and bridegroom, and of other lovers who may be presumed to be about shortly to follow their example. The first portion is accompanied throughout by the lower strings, in syncopated cords. The time then slackens a little, and a new *motif* appears ('cellos, then violins), which is evidently charged with passion. The whole of this section is full of question and answer, and proposal and response, with constant climaxes and variations of feeling."

Fifth Movement.

"The *finale* is a dance. After a couple of bars, *fortissimo*, the first theme starts off like a fugue, the second violins leading, then the violas, then 'cellos and basses, and lastly the first violins. The second is quite its oppo-

site in character. It is all very animated and attractive. There are many episodes in the course of the movement, the most noticeable being a return to the garden scene."

Waldweben from "Siegfried." **Wagner.**

"Waldweben" ("Voices of the Forest") is the title which has been given to a portion of the music in the Second Scene of the Second Act of "Siegfried" which has been arranged for concert use by H. Zumpe. In transference from the theatre to the concert-room it has undergone so many changes, by the omission of the dialogue, etc., as virtually to make it almost an independent composition. Still, the scene depicted remains the same, and may be easily imagined. At sunrise Siegfried is taken by his foster-father, Mime, far into the depths of the forest in which he has been brought up, in order that in an encounter with the giant Fafner, who has assumed the shape of a lizard-like dragon, he may learn what fear is. As Siegfried, with his sword at his side and his horn slung over his shoulder, seats himself under a lime-tree near the dragon's cave, Mime removes to a distance to watch the result. The scene is one of the most picturesque in the entire drama; and the music which accompanies it serves as a bright example of Wagner's wondrous power of depicting nature by means of musical tones, or, to speak more accurately, of exciting in the hearts of his hearers the same emotions which a picture of the surrounding scenery would do, and at the same time of revealing to them what is passing in Siegfried's mind, as he muses within himself. In effecting this double purpose, Wagner has resorted to the simple expedient of employing, almost continuously throughout the scene, a motive representative of the mysterious sounds of the forest, which at times is accompanied by, and at others is interrupted by, other motives bearing upon Siegfried's life, which have done duty in previous portions of the tetralogy. For a due comprehension of the master's intentions, familiarity with these is indispensable. It is sufficient, however, to quote them in the order of their occurrence, docketing each with the title which it has received in explanation of its allusion.

First in importance is the motive proper to the "Waldweben," or "Voices of the Forest," which imparts a local coloring to the entire scene, and is seldom absent. Its general character will be apparent from the first few opening bars, premising that later on, as the sun rises higher in the heavens and all grows more animated, with a change of rhythm from 2-2 to 6-8, and

a change of key from D minor to E major, we have twelve semi-quavers in the bar instead of eight quavers.

Left alone with his thoughts, Siegfried first muses about his parents, whom he has never seen, and wonders what they were like. This we divine from the introduction of a motive (clarinet) from "Die Walküre," which appears therein whenever Siegmund, Siegfried's father, expresses sympathy for his mother, Sieglinde, and thus symbolizes "The Walsung Family in Love and Grief." The thought of his mother awakens in him a longing for love, a revelation of nature ; and this is indicated by the motives entitled "Love of Life" ('cellos) and — introduced and accompanied by a wave-like figure (from "Rhinegold") — "Woman's Wonder and Worth" (solo violin).

Revelling in the beauties of the scene before him, he listens to the songs of the birds, who subsequently, when he has learned to understand their language, afford him capital advice by warning him against Mime's treachery, and telling him of the hoard and the ring and of the sleeping maiden, Brünnhilde, surrounded by fire, whom he is to awaken as his bride. Further, in the course of development, allusion is made to the motive of "The Sword" (oboe, clarinet, and horn) and to "Brünnhilde's Slumber Motive." But the birds keep up their song to the end. C. A. B.

Prelude, "Die Meistersinger." Wagner.

Harper's Magazine for March contains an article by H. E. Krehbiel, on "How to listen to Wagner's Music," in the course of which occurs this delightful synoposis of the Prelude to "Die Meistersinger" : —

"In broad lines the prelude to 'Die Meistersinger' not only serves to delineate the characteristic traits of the personages concerned in the comedy, but also exhibits Wagner's method of musical exposition, and teaches the lesson which is at the bottom of the satire,— the lesson, namely, that it is through the union of the two principles, which until the close of the play appear in conflict, that a genuine work of art is quickened. The prelude contains the whole symbolism of the comedy in a nutshell. In form, it is unique ; but in so far as it employs only melodies drawn from the play it may not incorrectly be classed with the medley overtures which composers used to throw together for ante-curtain music. It is the manner in which Wagner has treated his melodies, and the delineative capacity with which he has endowed them, that render the prelude a capital exem-

plification of the theory advanced by Gluck, when, in his preface to 'Alceste,' he said, 'I imagined that the overture ought to prepare the audience for the action of the piece, and serve as a kind of argument to it. Wagner follows this precept and the example set by Beethoven in the 'Lenore' overtures, and indicates the elements of the plot, their progress in its development, and finally the outcome, in his symphonic introduction. The melodies which are its constructive material are of two classes, broadly distinguished in external physiognomy and emotional essence. They are presented, first, consecutively, then as in conflict (first one, then another, pushing forward for expression), finally in harmonious and contented union. It should always be borne in mind that, no matter how numerous the hand-books,— which a witty German critic called 'musical Baedekers,' — if one wishes to know Wagner's purpose in the use of a typical phrase or melody, he need take no one's word for it except Wagner's. He can turn to the score, and trace it out himself, learning its meaning from the words and situations with which it is associated. If this plan be followed, it will be seen that the mastersingers are throughout the comedy characterized by two melodies.

"Note that, as the mastersingers belonged to the solid burghers of old Nuremberg,— a little vain, as was to be expected in the upholders of an institution of great antiquity and glorious traditions; staid, dignified, and complacent, as became the free citizens of a free imperial city, whose stout walls sheltered the best in art and science that Germany could boast,— so these two melodies are strong, simple tunes, sequences of the intervals of the simple diatonic scale, strongly and simply harmonized, square-cut in rhythm, firm and dignified, if a trifle pompous, in their stride. The three melodies belonging to the class presented in opposition to the spirit represented by the mastersingers are disclosed by a study of the comedy to be associated with the passion of the young lovers, Walther and Eva, and those influences in nature which are the inspiration of romantic utterance,— springtime, the birds, and flowers. They differ in every respect — melodic, rhythmic, harmonic, as well as in treatment — from the melodies which stand for the old mastersingers and their notions. They are chromatic, their rhythms are less regular and more eager (through the agency of syncopation), they are harmonized with greater warmth, and set for the instruments with greater passion. The first most surely tells us of the incipiency of the lover's passion; for it is the subject of the interludes between the lines of the *chorale* which accompany the flirtation in the church scene. The second depicts the youthful impetuosity of the lovers. Note the eagerness which the triplet injects into its rhythm, the ebulliency

expressed in the tendency of its melody, to ascend higher and higher into the regions of tonality. Poetical association consorts such attributes with love and youth and springtime; and it is in the song which Walther sings in praise of spring and love that the phrase receives its most eloquent proclamation. The third melody is the phrase to whose accompaniment Eva shyly confesses her love by a gesture of the eyes in the church scene, and which Walther uses in the third ecstatic stanza of the song with which, in the contest of song, Walther wins his lady love as a prize.

"There is another phrase which is of less importance in the score than those quoted, but which plays a happy part in the comedy as it is prefigured in the prelude. It is the strongly marked rhythmical figure with which the populace jeer at the malicious clown Beckmesser, and help to effect his discomfiture in the last scene of the play. It is delightful to observe how this little phrase performs the office of a satirist in the middle part of the prelude where the grotesque elements in the character of Beckmesser are pictured. It is a *scherzando* movement, the mastersingers' march melody being presented in diminution by the choir of wood-wind instruments, which persist stubbornly in their fussy cackling, in spite of the fact that the strings take every opportunity to send some of the passionate, pushing, pulsating love music surging through the desiccated mass of tones. Here it is that Wagner chastises the foolish manners of the mastersingers, as he does later in the actual representation. The jeering phrase, started by the middle strings, eventually cuts through the mass of tones; and, when the caricature of the melody typical of the guild has been laughed out of court, the music that symbolizes the freshness and vigor of youth and spring and love, and proclaims their right to free and spontaneous proclamation (this is the corrective idea at the bottom of the comedy), masters the orchestra, and compels recognition and even celebration from the representatives of pedantry and conservatism. Observe, finally, that it is only the perverted idea of classicism that is treated with contumely, and routed. The glorification of the triumph of romanticism is not left to the romantic melodies, but is found in the stupendously pompous and brilliant setting given to the mastersingers' music at the close of the prelude. This is the supreme lesson of which the prelude has given us the exposition. Wagner is a true comedian of the ancient kind. He administers chastisement with a smile (*ridendo castigat mores*), and chooses for its subject only things which are temporary aberrations from the good."

Boston Symphony Orchestra

INFANTRY HALL, PROVIDENCE.

TENTH SEASON, 1890-91.

ARTHUR NIKISCH, Conductor.

Sixth Concert, Tuesday Evening, April 7, At 8 o'clock.

PROGRAMME.

Beethoven – – – – – – Overture, "Lenore No. 3"

Wagner – – – Aria, "O Lovely Halls" from "Tannhaeuser"

Raff – – – – – Symphony No. 3, "Im Walde"

In the day-time. (Allegro).—In the twilight. (Largo).—Dance of the Dryads (Allegro assai).—Night. Silent breath of night in the forest. Entrance and departure of the wild hunt with Frau Holle and Wotan. Break of day. (Allegro).

Weber – Aria, "Ocean, thou Mighty Monster," from "Oberon"

Liszt – – – – – – – – – Grande Polonaise

Soloist, Mme. ANTONIA MIELKE.

The chronology of the four overtures to Beethoven's only opera is not indicated by their numbers, and the present would seem a fitting time for some daring publisher to adjust overtures and opus numbers in a manner which shall appear more sane to future generations than it has to present and past. The overture which was written last, in 1814, is known as the "Overture to Fidelio," and is played to introduce the opera. While what was in reality the third "Leonore" overture (which Beethoven wrote for a performance of the opera at Prague, in 1807, which did not come off) is called "Leonore" No. 1, the first "Leonore" (1805) being styled No. 2, the second and greatest "Leonore" (1806) is the one known as No. 3. The three "Leonore" overtures are written in the same key, and have much that is related, especially Nos. 2 and 3, the colossal third being a masterly elaboration of the second.

"An *adagio* begins the overture, and nothing could be more indicative of a lofty purpose than the unisonous crash of the full orchestra on the dominant, followed by a descending scale passage, which, it is often said, might suggest going down into the depths of Florestan's dungeon. The revelation of the F-sharp as the dominant of B major, and then the sudden transition into A-flat major, belong to Beethoven's noblest and most characteristic manner. Thus early the mind of the hearer is filled with wonder and delight, while his imagination is excited to free and powerful action. The clarinet and bassoon then introduce Florestan's dungeon air, 'In des Lebens Frühlingstagen,' the melody of which was such a favorite with Beethoven that it appears in three out of the four overtures. The change to A-flat seems to have been made that the key of the melody in the overture might correspond with its key in the body of the work; and very soon Beethoven returns to B major by means of a gorgeous modulation.

"To do justice to the striking passages that follow would necessitate quoting every bar. Enough that in the last bar the basses slowly ascend from the dominant to the leading note, on which they pause till the *allegro*

begins with an agitated theme given, first of all, to the violins and 'celli in octaves. This is repeated in a grand *tutti*, and very largely developed till a close is made upon the dominant of E major, in which key a lovely melody enters, seeming to speak peace to trouble and turmoil. But the influence of this is transitory. Agitation soon regains its lost ascendency; and we are hurried through a succession of passages, each more striking than another, till, after continued iteration by the violins of a section of the leading theme, we come upon a prolonged struggle between the passion that verges on despair and the hope that would point to brighter days in store. Mark how the tempest of the heart rages, and how it hushes itself for a moment while the comforter speaks, only to burst forth with renewed impetuosity. Thus it continues, knowing no abatement, till just at its highest the sun shines forth, and darts a ray of light across the gloom (note the unison passage of the strings). This is one of the masterstrokes of genius. The rush of the instruments up the scale, as though to express the highest pitch of agony, their sudden drop, and the sound of a distant trumpet telling of relief and deliverance, is not a surprise only: it reveals how a great master can use materials which, in other hands, would lead to clap-trap effects, with perfect safety and astounding success.

"After the storm a calm; and now the wind instruments in long-drawn notes speak the relief of one who sees the end of trial. Again the trumpet, now nearer at hand, proclaims the good tidings of rescue and safety, and again the music expresses in gentle strains a feeling of happiness too great for noisy demonstrations. This is followed by a resumption of the original theme, as though the relieved mind's first instinct was to recall the trouble now happily past, in order to heighten the joy of the present. The second subject also reappears; and, when all the exciting drama has been reviewed, gratitude rises higher and higher. A change to *presto* takes place, the first violins lead off with a rush of scale passages, which the seconds presently join in octaves, followed by the violas, and then by the basses, till at last the full orchestra bursts into an overwhelming song of gladness. Let this wonderful *coda* speak for itself. In language plainer than the plainest words, and more powerful than the most powerful eloquence of tongue and lips, it speaks of a happy issue out of trouble and the beginning of a new and joyous life."

Aria, "O Lovely Halls," from "Tannhaeuser." **Wagner.**

This aria is sung by Elizabeth at the beginning of the second act of "Tannhäuser." The scene is the Singers' Hall of the Wartburg, in which a song contest of Minnesingers (a guild less learned in music, and less pedantic, than the Mastersingers, who came after them) is about to take place. Elizabeth, the daughter of the Landgrave of the Wartburg, who loves Tannhäuser, a knight and minstrel, sings in joyous, dignified measures of the home of her youth. In the opera, the aria immediately precedes the first meeting between Tannhäuser and Elizabeth.

O hall of song, I give thee greeting!
All hail to thee, thou hallowed place!
'Twas here that dream so sweet and fleeting
Upon my heart his song did trace.
But, since by him forsaken,
A desert thou dost seem:
Thy echoes only waken
Remembrance of a dream.
But, now the flame of hope is lighted,
Thy vault shall ring with glorious war;
For he whose strains my soul delighted
No longer roams afar.
All hail to thee!
Thou hall of glory, dear to my heart.

Symphony No. 3, "Im Walde." **Raff.**

IN THE DAYTIME (*Allegro*).— IN THE TWILIGHT (*Largo*); DANCE OF THE DRYADS (*Allegro assai*).— NIGHT: SILENT BREATH OF NIGHT IN THE FOREST; ENTRANCE AND DEPARTURE OF THE WILD HUNT WITH FRAU HOLLE AND WOTAN; BREAK OF DAY (*Allegro*).

Joachim Raff, though born a Swiss, was all his life a good German. Midway in a university career a reverse of fortune obliged him, in his eighteenth year, to accept a situation as teacher. Meanwhile, however, without systematic instruction in music, he had studied the piano, violin, and organ, and composed some. In 1843 he sent some of his compositions to Mendelssohn, who recommended them to the publishing house of Breitkopf & Härtel, who accepted them. This encouragement determined

Raff's future. Franz Liszt, on passing through Switzerland in 1845, became interested in him; and ten years later, when the great pianist had retired to Weimar, Raff was for a time one of his household of artists. While at Weimar, Raff, who previously had proved his ability to wield a forceful pen, wrote a pamphlet defending Wagner's theory of lyric drama. The Wagner-Liszt published correspondence contains references which bespeak Wagner's interest in the young composer. Before Raff left Weimar for Wiesbaden, Liszt had produced his opera of "King Alfred." From 1855 to the summer of 1882, when he died, Raff lived either at Wiesbaden or Frankfort, devoting himself to teaching and composing.

Our composer, whose early career was not without its deprivations, wrote much,— at first what was marketable,—and in nearly every branch of musical art. Three operas, twelve symphonies, several suites, overtures, concertos, etc., are numbered among his larger compositions. In choral forms and in the department of chamber-music he was particularly fertile, while his pianoforte pieces are legion. Seemingly an endless source of melody, Raff, in the higher forms of composition, notably the symphony, shows himself a master in his treatment of themes, one critic ranking him next after Beethoven in this respect.

The "Im Walde" symphony, greatest of the twelve, both affirms and contests a purpose which with Beethoven amounts to principle. The first and second movements are pure expressions of feeling, transcripts of impressions; but the third possesses the opposing quality of musical delineation.

The following sketch of the "Im Walde" symphony is probably that published in the London Musical Record for 1875: —

Part One.

"The first part represents in a general manner the feelings of a lover of nature in the forest, on a summer's day. The movement (*allegro*) has three principal themes, and is cheerfully suggestive of the exhilaration produced by the pure and aromatic air of the woods, and of the joyous life of animated nature."

Part Two.

"The second part, 'Twilight,' has for its first movement a reverie (*largo*),

which opens with mysterious harmonies for the strings, leading into the dominant-seventh chord of the key,— A-flat: whereupon the clarinet takes up a recitative, which in turn leads into the principal theme of this movement, a lovely melody introduced by the strings and bassoons. This theme is shortly after taken up by the harps and violas with flute accompaniment in sextuplets. An episode in E major follows: it contains some curious instrumental effects, suggestive of the roaring of wild beasts, and gradually leads back to the key of A-flat, when the principal theme returns, sustained by solo violoncello and violas. The accompaniment here of muted strings is a charming bit of musical realism, and brings vividly to mind the hum of myriads of insects. Towards the close of this movement we again hear the principal theme,—strings and bassoons, with rhythmical prolongations, during which tender strains, in recitative style, are played by the clarinet, somewhat as at the beginning. The second movement of this part (*allegro assai*, 3-4 time, D minor) forms the *scherzo* of the symphony, and is entitled 'Dryads' Dance.' It presents at times reminiscences of the *scherzo* in Mendelssohn's 'Midsummer-Night's Dream' music. The main subject is introduced by two flutes, the strings accompanying *pizzicato*. A second subject is a long and uninterrupted passage of runs for the first violins. After the trio in A major, in which the very high sustained tones of the first violins occur, a return is made to the main subject in D minor. Soon we meet our old acquaintance, the principal theme of the reverie, in 3-4 time, D major, played — let us say sung — by the violoncellos and first violins, while the two flutes keep up the general character of the *scherzo* in their accompaniment. Again a return is made to D minor, and the movement closes with a fine *crescendo* effect."

Part Three.

"The third part ('Night in the Forest') begins with a melody in octaves for violoncellos and contra-bass, afterwards taken up by violas and second violins, then by the first violins, after that by the horns, and lastly by violoncellos and bassoons, each time in the same key, F major. The music now begins to take on an agitated and mysterious character, indicating the approach of the wild huntsmen, with Frau Holle and Wotan. The first violins, while the basses are constantly sounding the same tone, F, give

out a new subject of three measures, repeated in the fourth above, then a minor third higher, then a major third above, this being the octave of the starting-point. Hereupon the three changes of key are repeated in the same ascending order. Meanwhile, the theme is more and more strengthened by the gradual addition of the various instruments; and, when it has been repeated in the upper octave, a burst of sound from the whole orchestra announces the arrival of the wild huntsmen. The music which follows has much of the wildness and dramatic character of the spectral ride in the composer's 'Lenore' symphony. The theme of three measures, mentioned above, frequently recurs, sometimes, however, with a different treatment, made to descend from an upper octave through the three changes of key to a lower one. It dies away, finally, in the lower register of the bassoons, thus suggesting the departure of the wild huntsmen. Day now begins to break. The opening melody of this movement is again heard, first on the bassoons, then on the first violins, but abbreviated, after which the horns take it up and play a few measures. It is soon after resumed by the horns (with the second violins), and played entire in its original key, F, and in augmented rhythm, while the first violins accompany with runs without interruption till the change into 3-2 time, when we have a fragment from one of the themes from the first part 'Daytime,' and the symphony is brought to a close."

Aria, "Ocean, thou Mighty Monster," from "Oberon." **Weber.**

The *scena* for soprano from Weber's romantic opera of "Oberon" is from the second act, and is sung by Reiza, who, shipwrecked on an island, awaits deliverance. The *scena* is heroic in construction. It represents the gradual calm of the angry waters, the breaking of the sun through the gloom, and the rescue of Reiza. The descriptive instrumentation, particularly of the *allegro*, adds greatly to the effect of the *scena*.

RECITATIVE.

Ocean! thou mighty monster that liest curled,
Like a green serpent, round about the world!
To musing eye thou art an awful sight,
When calmly sleeping in the morning light;
But when thou risest in thy wrath, as now,
And fling'st thy fold around some fated prow,

Crushing the strong-ribb'd bark as 'twere a reed,
Then, Ocean, thou art terrible indeed!

ARIA.

Still I see thy billows flashing,
Through the gloom their white foam flinging,
And the breakers' sullen dashing
In mine ear hope's knell is ringing.
But, lo! methinks a light is breaking
Slowly o'er the distant deep,
Like a second morn awaking
Pale and feeble from its sleep.
Brighter now, behold! 'tis beaming
On the storm, whose misty train
Like some shattered flag is streaming,
Or a wild steed's flying mane.

And now the sun bursts forth, the wind is lulling fast,
And the broad wave but pants from fury past.
Cloudless o'er the flushing water
Now the setting sun is burning,
Like a victor red with slaughter
To his tent in triumph turning.

Ah! perchance these eyes may never
Look upon its light again.
Fare thee well, bright orb, forever!
Thou, for me, wilt rise in vain.
But what gleams so white and fair,
Heaving with the heaving billow?
'Tis a sea-bird wheeling there,
O'er some wretch's wat'ry pillow.
No! it is no bird I mark!
Joy! it is a boat! a sail!
And yonder rides a gallant bark,
Unimpaired by the gale!

O transport! my Huon! hasten down to the shore!
Quick! quick! for a signal this scarf shall be waved.
They see me! they answer — they ply the strong oar!
Huon! my husband! my love! we are saved!

Boston Symphony Orchestra



Hyperion Theatre.

SEASON OF
1890–91.

ARTHUR NIKISCH, Conductor.

First Concert, Monday Evening, November 10, At 8 o'clock.

PROGRAMME.

Beethoven – – – – – – Symphony No. 4, in B-flat

Adagio; Allegro vivace.
Adagio.
Minuet.
Allegro, ma non troppo.

Saint-Saens Aria, "My Heart to thy Sweet Voice," from "Samson and Dalila"

Tschaikowsky – Andantino and Scherzo from Symphony No. 4

Songs with Piano.

Delibes – – – – – – – – – (*a*) Regrets

Massenet – – – – – – – – – (*b*) Bonne Nuit

Ferrari – – – – – – – – (*c*) A une Fiancee

Wagner – – – – – { (*a*) Prelude, "Lohengrin"
{ (*b*) "Ride of the Walkueries"

Soloist, Mrs. WALTER C. WYMAN.

Historical and Descriptive Notes prepared by
G. H. WILSON.

Symphony No. 4, in B-flat. **Beethoven.**

Adagio; Allegro vivace.
Adagio.
Minuet.
Allegro, ma non troppo.

The fourth symphony, finished in 1806, lies between two greater ones, an expression of the absolute sunshine and gayety, which came so rarely into Beethoven's life. It followed the "Eroica" after two years, and antedated the one in C minor (No. 5) by two years. The symphony stands in great contrast to those which preceded it, not alone because its theme is less mighty than the "Eroica," — a painter does not use battle tints at all times,— but because of the new manner and constant surprises in style it opens. Beethoven's versatility was extraordinary, scarcely ever does he repeat himself. Each of the nine symphonies is different from all the others, and each *introduction*, *allegro*, *andante*, *scherzo*, and *finale* is quite distinct from each corresponding movement of the other eight. Trusting the reader will find in the extracts which follow from a new analysis of the symphony by Sir George Grove profitable reading, these introductory remarks will not be extended beyond noting the fact that the score calls for only one flute, instance of a Beethoven innovation, like which are the "false entry" in the first movement of the "Eroica," where the second horn is favored beyond the first, and the difficult passage for fourth horn in the slow movement of the Choral Symphony.

The following constitutes a reduction with minor alterations of Mr. Grove's analysis: —

First Movement.

"The fourth symphony, like the first, second, and seventh of the nine, opens with an introduction (*adagio*) to the first movement proper (*allegro vivace*). It commences with a low B-flat *pizzicato* and *pianissimo* in the strings, which, as it were, lets loose a long-holding note above and below in the wind, between which the strings move slowly in a mysterious phrase, in the minor of the key (B-flat), the bassoon and double basses answering at a bar's interval.

"After twelve bars the strings again emit the *pizzicato*, and the slow unison phrase is repeated, this time leading enharmonically from G-flat into F-sharp. A third time the *pizzicato* note is heard, this time to lead into a solemn progression of the basses, marching on like fate itself. As the close of the introduction (thirty-eight bars) is approached, the tone brightens, and

the *allegro* bursts forth in B-flat major. This is of the most bright and cheerful character throughout. The principal subject, in *staccato* notes, succeeded by a smooth passage for the wind, and ending with a burst on the final chord, is gayety itself. The connecting portion between the first and second subjects is delightfully free and spontaneous. The *staccato arpeggio* figure of the former is kept constantly in view, and great freedom and life are given to it by the stimulating *tremolo* figure of the violins.

"At the end of the section we have a specimen of the syncopations which form a feature throughout this work,— the notes seem almost to be tumbling over one another in their eagerness to get to the second subject, or rather the group of melodies which form it. The sportive conversation of the bassoon, oboe, and flute, the equally sportive 'canon' of the bassoon and clarinet, as near triviality, perhaps, as Beethoven could allow himself to approach, and the strange sequential passage which connects them, are all as gay as gay can be, and the movement has, as already remarked, not one sombre bar. Even the mysterious and magnificent *crescendo*, in which the drum takes so remarkable and original a part, does not impart any cloud of seriousness into the general picture, nor do the frequent and lengthened syncopations and forcing of rhythm. In the middle portion of the movement a beautiful melody (violins and 'celli) is introduced as an accompaniment to the principal *staccato* subject, out of which it bursts in the most spontaneous manner, and to which it forms the finest contrast. This delicious tune is given five times consecutively by alternate wind and string, and then, when one has become fondly attached to it, vanishes, and is never heard again,— a good instance at once of Beethoven's wealth and of his power of repression. The working out, of which the last example forms a part, is one of the most ingenious and effective of all the nine.

"The care with which Beethoven marks his *nuances*, and other indications for the players, has been often noticed, but is nowhere more conspicuous than here."

Second Movement.

"The second movement (*adagio*) is not only an example of the celestial beauty which Beethoven (the deaf Beethoven!) could imagine and realize in sounds, but is also full of the characteristic of the great master. It opens with a bar containing three groups of notes, which serve as a pattern for the accompaniment of a great portion of the movement, and also a motto or refrain,— now in the bassoon, now in the basses, now in the drum, whose intervals may indeed have suggested its form. We venture to call it the drum-figure.

"The *adagio* is in strict 'first movement' form. The first and second subjects are duly succeeded by a 'working out,' which, though only twenty-four bars long, is sufficient to make the *reprise* of the first subject in a florid form in the flute welcome. The repetition of the previous material is itself quite *en règle*, and is ended by a pedal on the drum-figure, and by a *coda*

of eight bars. The connecting link of eight bars between the first and second subjects — all the movement is on rather a small scale, though broad enough in style — is formed on a beautiful phrase, which gains a special charm from the electric force with which its principal note is thrown off. Note, on its repetition, the two bars of delightful counterpoint in contrary motion of bassoon and viola. The second subject is a melody more passionate, though hardly less lovely than the first. In both these cases, as if the great master knew what beautiful tunes he had made, he has marked them with '*cantabile*,' a word which he would seem only to employ when it has a special significance. The working out, though short, is interesting, and toward the close deeply impressive, and the whole forms one of the loveliest poems ever produced. 'Believe me, my dear friend,' says Berlioz, who, with all his extravagance, was a real judge of Beethoven,— 'believe me, the being who wrote such a marvel of celestial inspiration was not a man. Such must be the song of the archangel Michael as he contemplates the world's uprising to the threshold of the empyrean.' The *adagio* also furnishes a capital instance of Beethoven's droll caprice in interpolating the four bars of play between the first and second fiddles simply to end on the same chord as they began on."

Third Movement.

"The *minuet* is remarkable, among other things, for its unlikeness to a dance miuuet, for its syncopations, and the way in which a phrase of common time is forced into 3-4 rhythm, a contrivance by which great nervousness and piquancy are imparted to the first subject.

"It is, in fact, though denominated '*minuet*,' a great abandonment of that old dance tune, and has many features of the '*scherzo*' proper. Haydn, before he died, commenting on some * pedantic rules of the theorists, said: 'What nonsense is this! Instead of such trifling, why does not some one give us a really *new minuet?*' Coming from the man that had composed more minuets than any one else, this is very remarkable. It is still more so when we recollect that at the time he said it the minuet to Beethoven's first symphony, and not improbably even that now before us, had been written and performed, both being emphatically the 'new minuets' which the patriarch was desiring to have; though it is not unlikely that Haydn never heard of any of Beethoven's symphonies. Had he done so, his condemnation of the trio in C minor (Op. 1, No. 3) makes it doubtful whether he would have approved of them. What *could* his opinion of the 'Eroica,' for instance, have been? But to return to our *minuet.*

"The second section continues in the same vein, and introduces a phrase which is at once harmony and melody (bassoon and 'celli), and which leads back to the resumption of the first theme. The trio (a trifle slower), with the melody in the wind instruments, and saucy interruptions of the violins, is not only a delicious contrast to the *minuet*, but also one of the tenderest and most refined things in music.

"The trio is also peculiar in being repeated a second time (instead of

*Griesinger's "Biographical Notes," p. 114.

appearing only once, after the usual custom), a step which Beethoven appears to have been the first to take on this occasion, and which he adopted in the seventh symphony, thereby probably giving a hint for the two trios in Schumann's symphonies, Mendelssohn's Cornelius March, etc. Notice the charming inquiry with which the horns end this movement, 'as if,' says Schumann, 'they had one more question to put.' In fact, the last three bars are an addition to the rhythm of the piece, as will be seen by looking back to the first occurrence of the *scherzo*."

Fourth Movement.

"But lively, serene, and piquant as are these three movements, they are all surpassed by the *finale*, which is the very soul of spirit and irrepressible vigor. Here Beethoven represses somewhat the syncopations and modifications of rhythm which are so prominent in the first and third movements, and gives the violins a rapid, busy, and most melodious figure, which is irresistible in its gay and brilliant effect, while the movement as a whole is perfectly individual and distinct from that of the first *allegro*. It is as much a *perpetuum mobile* as any piece ever written with that title.

"The figure alluded to begins the movement, and is made especially characteristic by the rhythm of its last notes, the four last bars, and especially the three last notes of the phrase, having a remarkable way of staying in one's ears. Besides this subject, there is a second (enters upon the oboe, followed by the flute), with alternations of wind and string.

"The working out is not less lively or humorous than the first section. It begins with an extension of the semi-quaver figure *crescendo*, culminating in a tremendous unison B-natural, which has all the air of a false alarm, but does not disturb the basses in their pursuit of the original idea. 'House afire,' shouts the orchestra. 'All right: we have still our work to do,' say the basses. This introduces a little phrase, on which the bassoon, clarinet, and oboe converse in charming alternation, with gay *sforzandos* from the strings; and the working out ends with an irresistible flourish for the bassoon, who can hold his tongue no longer. But we will not enumerate the many other features of this beautiful and irrepressible *finale*. Though full of drollery, Beethoven is constantly showing throughout how easy it is for him to take flight into a far higher atmosphere than mere fun. The movement places him before us in his very best humor,— not the rough, almost coarse play, which reigns in the mischievous, *unbuttoned** passages of the *finales* to the seventh and eighth symphonies, but a genial, cordial pleasantry, the fruit of a thoroughly good heart and genuine inspiration. What can be more touching than the passage in which he says, 'Good-bye,' in a tone of affection as unmistakable as if he had couched it in words, a passage doubly interesting, because it is a simple repetition of the first three bars of the figure which opens the movement, put into double the original time, a practice which Beethoven has used elsewhere — for instance, at the end of the overture to 'Coriolan' — with the happiest and most dramatic effect?"

* Beethoven's own word,— *aufgeknäpft*.

Aria, "Thy Heart to my Sweet Voice," from "Samson and Dalila." Saint-Saens.

The selection sung to-day is an extract from a love duet between Dalila and Samson in the second act of the opera "Samson and Dalila." A brief *cantabile* movement, with the accompaniment chiefly in the divided strings, leads into an expressive *più lento*, the strings accompanying as before, but supported more closely by the wood-wind (echoing and re-echoing the vocal phrase) and harp. An *andantino* episode, in which the wood-wind iterate a chromatic figure, the soft basses and harp touching the page here and there with charming effect, interrupts the second section, the resumption of which is marked by no new feature in the accompaniment, save in the strings, where an almost constant *tremolando* is succeeded by the vocal phrase (already referred to in the wood-wind), now alternating with the singer. It is only at the climax of the repetition of the *più lento* movement, if at all, that the careful listener will detect the lack of the missing voice part.

Andantino and Scherzo, from Symphony No. 4, in F minor. Tschaikowsky.

Peter Illitsch Tschaikowsky did not adopt the profession of music until after he had fitted for that of law and had accepted a post at St. Petersburg in the Ministry of Justice. When Anton Rubinstein founded the National Conservatory of Music at St. Petersburg in 1862, Tschaikowsky entered its classes, studying harmony and counterpoint under Zaremba and composition under Rubinstein. While at the Conservatory, he won a prize medal for the composition of a cantata on Schiller's ode, "An die Freude." In 1866, Nicholas Rubinstein established the New Conservatory of Music at Moscow and invited Tschaikowsky to a professorship, which he held for twelve years. Tschaikowsky has been a busy composer. His more important works include eight operas and ballets, five symphonies, symphonic poems, concertos, and lesser works for orchestra, and chamber music.

The selections from Tschaikowsky's F minor symphony played to-day are an *andantino*, *in modo di canzona*, and *scherzo*, *pizzicato ostinato*, its two middle movements, the *andantino* following an extraordinarily long and complex first movement, the *scherzo* preceding a vigorous *finale*, in which there is more that is typical of the rough Russian than in either of the extracts chosen for performance to-day.

The *andantino* employs two principal subjects, or, after the manner of the song form (*in modo di canzona*), a principal subject and its episode,

The main theme in B minor is first given out by the oboe. *Semplice, ma grazioso*, the composer marks this lingering melody of twenty bars, which is accompanied throughout its first statement by the strings *pizzicato* on the first beat of the measure. No sooner has the oboe finished the song than the violoncellos take it up, the accompaniment of long, gently moving notes resting in the wood-wind and horns, the basses picking out the harmony in almost inaudible tones. The strings now take the tune, changing it a little to a fuller harmonized accompaniment in the wind division: the parts thicken, reaching a crescendo *ff*. After the climax, the violins play a variant of the theme in groups of sixteenth notes, which leads into a statement of the original melody by the bassoons and violoncellos in unison: the strain half-ended, the first violins supplant the bassoons. Meanwhile, the flute and clarinet attract notice because of their florid accompaniment. The progress of the melody among the strings will be easily followed to the change of key which introduces the episode, *più mosso*. This subsidiary in the major becomes quite active during its brief prominence. First given out by the clarinets and bassoons, it is taken up by the strings, which hand it over to the full wind band. Graceful changes of contour mark its progress, the rich accompaniment offering a decided rhythmic contrast. The ultimate triplet chords of the full-toned brasses will scarcely pass unnoticed. Gradually calming after this dramatic outburst, the strings modulate deliberately into the key of the opening section, and the chief theme of the *andantino* reappears with all the expressiveness the first violins *cantabile* can bestow upon it. Fanciful figures, short chromatic passages, are a feature of the accompaniment until the melody, in broken portions, is handed up through the clarinet and the oboe to the topmost flute: the violoncellos, then the bassoons, are the voices which next take up the song; and they end it 'mid the musings of their soft-spoken companions.

The explanatory phrase, *pizzicato ostinato*, appended to the *scherzo* movement indicates the continuous picking of the strings. The composer employs two principal ideas in the movement, which is scored for full modern orchestra, omitting harp. The first one, *allegro*, F major, a rollicking theme, appears at the start harmonized for the strings, which state it and play with it for about one hundred measures, the thread of the idea never being lost. A quick ascending arpeggio leads to the second principal phrase, *meno mosso*,— played slower than the preceding,— in the key of A. This appears as a duet for oboe and bassoon, the significant feature of which is the *gruppetto* in the fifth measure, appearing again in the ninth, and later on *ad infinitum*. The original tempo is introduced by fifteen measures of quiet chords from the full brass and tympani: this is found to

be a clever prelude to the reappearance of the theme of the *meno mosso* section which comes in upon the clarinet solo, the faster tempo making the tune more gay than before,— an effect which the saucy piccolo heightens by its intrusions. The unique accompaniment from the corps of brasses, never once changing from strict time, is interesting. Through a series of alternating measures the first theme is reached in the key of F. The strings take it as before. Features of the closing section of the movement are the tossing about of the opening phrase of the theme between the wood-wind and the strings, the unison use of the *gruppetto* figure of the *meno mosso* section by the wood-wind against a full harmony (*pizzicato* chords in the strings) and soft brasses. The end of this ingenious movement, which, as a *tour de force*, may be classed with the *finale* of Moszkowski's Suite, Op. 39, is almost inaudible, the tune dying out in a descending arpeggio among the strings.

Prelude, "Lohengrin." }
" Ride of the Walkueries } **Wagner.**

Regarded in its musical and formal aspect, the orchestral prelude to "Lohengrin," allowing for four introductory bars, some interludial matter, and an extended coda, might be defined as consisting of four presentations of a single theme (the Grail motive), each of which is subjected to a richly varied and highly colored treatment.

According to Scandinavian mythology, the Walküries were demi-goddesses, whose duty it was not only to succor heroes in battle, but to pick out the elect from among the slain and conduct them to Walhalla, the abode of the gods. They were armed with helmets, shields, and spears; and, when they rode forth to the battlefield, their armor shed a strange, flickering light, which flashed up over the northern skies, making what is called the "Aurora Borealis," or "Northern Lights."

The Ride of the Walküries occurs at the beginning of the third act of "Die Walküre,"— the second of the four dramas which together form the "Nibelungen" trilogy, and the scene in the drama represents an assemblage of Walküries on the top of a rocky height, each arriving on horseback, and with a slain warrior hanging over her saddle. It is a scene of general bustle and excitement, to which the elements also contribute, the driving clouds presaging the coming of a storm. The music which accompanies it vividly depicts the wild laughter with which the warrior-maidens greet each other on their arrival, their battle call, the prancing and neighing of their steeds, and the brewing storm. It should be borne in mind, however, that it is but an *adaptation* for concert use of a portion of a scene in which the voices of the Walküries are often very prominent; and though it was prepared by Wagner himself, is yet lacking in the realism the scene in the drama possesses.

Boston Symphony Orchestra

Hyperion Theatre.

SEASON OF 1890–91.

ARTHUR NIKISCH, Conductor.

Second Concert, Monday Evening, December 8, At 8 o'clock.

PROGRAMME.

Liszt – – – Symphonic Poem, "Tasso, Lamento e Trionfo"

Lento.
Allegro strepitoso; Lento.
Adagio mesto.
Meno adagio.
Allegretto mosso con grazia (quasi menuetto)
Allegro con molto brio.

Goldmark Two Movements from Concerto for Violin, in A minor, Op. 28

Air (Andante).
Moderato; Allegretto.

Dvorak – – – – – – – – Scherzo Capriccioso, Op. 66

Schumann – – – – – – Symphony No. 1, in B-flat

Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.

Soloist, Mr. FRANZ KNEISEL.

Historical and Descriptive Notes prepared by
G. H. WILSON.

This, like others of Liszt's larger works, was composed first for pianoforte, and was afterward rewritten for orchestra. In its first shape it dates back to the early forties, the plan having been conceived by Liszt in Venice in 1840. The work played to-day is, in turn, a revision of the first orchestral version, which was played for the first time at Weimar, on Aug. 28, 1849.

The score of this work contains a preface from the composer's pen: —

"In 1849 all Germany celebrated brilliantly the hundredth anniversary of Goethe's birth. At Weimar, where we then resided, the programme of the *fête* included a performance of his drama 'Tasso,' fixed for the evening of August 28. The unhappy fate of the most unfortunate of poets had excited the imagination of the most powerful poetic writers of our time,— Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that when, in 1849, we were commissioned to write an overture for Goethe's drama, we were more directly inspired by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, in giving us, in some sort, the groans of Tasso in his prison, Byron did not join to recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' that of the triumph which awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.' We have wished to indicate this contrast even in the title of our work, and to succeed in formulating the grand antithesis of genius ill treated during life, and shining after death with a light humiliating for its prosecutors. Tasso, after loving and suffering at Ferrara, was avenged at Rome; his glory still lives in the popular songs of Venice. These three points are inseparable from his immortal memory. To express them in music, we have called up the great shade of the hero as he appears to-day haunting the lagoons of Venice; we have next caught a glimpse of his figure, haughty and sad, gliding among the *fêtes* of Ferrara, where he produced his masterpieces; lastly, we have followed him to Rome, the Eternal City, which crowned him, glorifying in him the martyr and the poet.

"*Lamento e Trionfo*: these are the two great opposites in the destiny of poets, about whom it has been justly said that maledictions weigh heavily on their life, benediction descends upon their tomb. In order to invest this idea not only with the authority, but the glory of fact, we resolved to borrow from fact even its form, and to that end have taken as the theme of our musical poem the motive to which we have heard the Venetian gondoliers sing, upon the lagoons, the strophes of Tasso, still repeated three centuries after him,—

'Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepulchro libero di Cristo.'

The motive is, in itself, plaintive, of a melancholy slowness, a monotonous grief; but the gondoliers give it a particular inflection in dragging certain notes by holding back the voice, which, at a distance, soars and shines like rays of glory and of light. This song had already profoundly impressed us; and, when we had to speak of Tasso, it was impossible to our active sentiment not to take as the text of our thoughts the persistent homage rendered by his nation to the man of genius, neither whose attachment nor fidelity did the court of Ferrara merit." . . .

The present work is second of the twelve* "symphonic poems" written by Liszt; and the instruments employed in it are, besides strings, piccolo, flutes, oboes, clarinets, bass clarinet, bassoons, four horns, four trumpets, three trombones, tuba, triangle, cymbals, tympani, side drum, and great drum.

The following is a reduction of an analysis by Joseph Bennett:—

Lento — C minor, C. This brief opening section is founded upon two short and highly contrasted themes, one strong and energetic, derived from the gondoliers' melody, the other of a plaintive, not to say wailing, character, enhanced in treatment by constant use of dissonant and syncopated chords, having the distressful effect proper to the composer's intention.

Allegro strepitoso. The thematic materials of the second section are chiefly those of the first. It opens, for example, with the triplet figure of the first theme, detached from its connection and employed separately to express increased agitation. This leads to a prolonged dominant pedal, suggests that the poet and his surroundings are distinct, and states in a footnote that the expression of the orchestra must have a double character, the wind being light and careless, while the strings are sentimental and tender. Contrast does not long endure in this pronounced form, the composer's idea being, apparently, that the Venetian theme — the theme of honor and fame to Tasso — shall gradually suppress its heedless companion. The interest of the movement along its further course may greatly be augmented by observing how this purpose is carried out. At the close an *accelerando* leads to a repetition of the *allegro strepitoso* which followed the opening *lento*, and also to eight bars (as previously) of the *lento* itself.

The *lamento* has now ended. We have done with Tasso in his humiliation: henceforth we see him in his triumph.

Allegro con molto brio — C major, C. After a few introductory bars, in which the three notes of the familiar triplets alternate with unison scale passages for strings, a fragment of the gondoliers' melody, in its *lento* form, is distinguished as part of a bright and joyous theme. This, with the introductory matter, is developed and worked out at some length, the triplets predominating, till a transition to E-flat major (*poco a poco più mosso sin al quasi presto*) "marks the beginning of the end." Here, amid broken chords and *arpeggios* (the harp joining), we observe a fragment of the Venetian

* Liszt's symphonic poems are twelve in number: "What is heard on the Mountains" (after Victor Hugo), "Tasso, *Lamento e Trionfo*," "The Preludes" (after Lamartine), "Orpheus," "Prometheus," "Mazeppa," "Festklänge," "Héroïde Funèbre," "Hungaria," "Hamlet," "The Battle of the Huns" (after Kaulbach), "The Ideals" (after Schiller).

melody leading to one much more familiar (the opening subject of the *lento*) When the *quasi presto* is reached, a broad choral-like theme marks, we may suppose, the apotheosis of the poet. All that remains of the movement can easily be followed. It comprises a *moderato pomposo*, in which the Venetian theme is given out with all imaginable pomp and emphasis, and a *coda* (*molto animato*) in which the triplets figure with the extreme of joyous animation.

Concerto for Violin, in A minor, Op. 28 (Two Movements.) **Goldmark.**

Air (*Andante*).
Moderato; Allegretto.

Goldmark's only violin concerto,—a work in three movements in which the solo instrument dominates,—is scored for the usual orchestra. The two movements played to-day are in the original, preceded by a brilliant allegro moderato.

The air (*andante*), is a lovely song, in the major. Resting for its first statement upon the close harmony of the strings, the accompaniment at the extension of the theme, *poco animato*, is transferred to the clarinets, bassoons, and two horns, strings being afterwards added. An episode of twenty-two measures, *poco piu*, introduces a brief contrast, both in the solo instrument and accompaniment, after which the melody, in a lower position in the solo violin, reappears, with slight change in the accompaniment.

In the last movement, the composer writes brilliantly for the solo instrument, and his scoring is fuller and more varied than elsewhere in the work. The main theme is a tripping *allegretto*, against which a calmer melody is used for a second principal subject. A noteworthy feature of the movement, is a long *cadenza* which merges into an orchestral *tutti*. After a pause, the two themes recur again, after which the composer contents himself with writing an exhilarating peroration for the solo violin. A brief orchestral *tutti* closes the work.

Scherzo Capriccioso, Op. 66. **Dvorak.**

The form of this composition more nearly assimilates that of the Liszt rhapsody than any other. The credit of the title rests with Dvorák. Certainly, nothing could better signify the desire of a composer to escape even the slight conventions which the *scherzo* of to-day embodies than Scherzo Capriccioso. Dvorák's rhapsodies were the forerunner of the Scherzo Capriccioso, but even their freedom of form is exceeded in this work of greater piquancy, more frequent modulations, though no more charming melodic trend. The analytical remarks which follow are based on a sketch written by Mr. C. A. Barry:—

The work commences with a short introduction, at the outset of which the germ of the first principal subject is displayed. This consists of a short motive, which recurs again and again in the course of the work, and may therefore not improperly be regarded in the light of a motto. It is first

given out by the horns in B-flat, a key far removed from that of D-flat, the signature of the work, but which, after touching upon E-flat minor and F major, is easily reached. A partial repetition and prolongation of this in a modified form brings us to the first principal tune (*tutti*), the repetition of which is complemented by a second strain (in A-flat), first pronounced by the oboes, clarinets, and strings, followed by a passage in thirds by the flute and clarinet, this in turn being followed by a transitional passage modulating enharmonically to G major, in which key a second tune of a waltz-like character is commenced. This does not long continue in G, but modulates to A, in which key its second strain is started with a new figure. The completion of this, after a modulation to F-sharp major, is followed by a modification of the "motto" theme, soon after which the whole of the foregoing first section of the movement is repeated, but with very varied treatment, both in respect to elaboration and instrumentation. At length, after a full close in F-sharp major, and with a change of *tempo* to *poco tranquillo*, a new theme, which technically may be regarded as constituting the "trio," or an independent section of the movement, is introduced. This is principally based upon a melody assigned in the first instance to the English horn. It is complemented by a second strain, the leading features of which may be discerned by the suave figure with which it commences.

A repetition of this entire section is then followed by a working out of motives derived from it and the first section, now brought into close juxtaposition. The first that occurs calls for quotation, on account of the counter theme superimposed upon a transposition of the "motto." The working out is carried on for a considerable period, and with much variety, ingenuity, and effect. In due course, we come to a recapitulation of the first section, but with the introduction omitted. This recapitulation is far removed from being a slavish repetition. Indeed, it may be far more accurately defined as a further development of or comment upon the matter which received its exposition in the first section. Points specially to be noticed are: (1) the contraction of two themes (Nos. 1 and 4); (2) a *cadenza* for harp and horn; and (3) the *quasi-fugato* treatment of the "motto" in the *coda*, which, quickening in speed to *presto*, brings this work to a brilliant termination.

Symphony No. 1, in B-flat, Op. 38. **Schumann.**

Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo, molto vivace with Trio I. and Trio II.
Allegro animato e grazioso.

This is Schumann's "Spring" symphony. It emanates from the happiest period of his life. The obstacles to his marriage had been overcome, and he had won a high position as a composer and an authority in music. In a letter to Dorn in 1839, Schumann complains of the pianoforte as "too narrow a field for his thoughts," and announces his intention of applying himself to orchestral writing to make up for his want of practice. The B-

flat symphony is the first published essay in the new (to him) and larger field. Years before, in 1829, when a Heidelberg student, undecided between the professions of law and music, he wrote to Wieck, his old pianoforte teacher and future father-in-law: "I detest theory pure and simple, as you know; and I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Of these juvenile student attempts in the symphonic form, one at least, in G minor, was played in public (in Schneeberg in 1833).

Schumann's love for Clara Wieck was the incentive which led him to persistent work in mastering the science of music, in overcoming his youthful "detestation of theory." The earliest of the four published symphonies was first performed at the Gewandhaus, Leipzig, Mendelssohn conducting, on March 31, 1841, having been composed but shortly before. A few weeks after the performance he wrote to a friend: "I have now a household of my own, and my circumstances are different from what they were. The time since you last heard from me has passed in happiness and work. I wished for you to hear my symphony. How happy I was at the performance! — I, and others also, for it had such a favorable reception as I think no symphony has had since Beethoven."

This state of things, as Grove says, the music reflects very characteristically. So full of it was Schumann's mind that the composition of the entire work — without the scoring — is said to have taken only four days.

The title "Spring Symphony," which, however, is not adopted upon the printed title-page, is Schumann's own. In the volume of letters ("Robert Schumann's *Briefe, neue Folge*," new series, B. & H., Leipzig), the first mention of it occurs: "Fancy," he says, "a whole symphony,— and a 'Spring' symphony, too!" Schumann has also put on record the fact that its connection with the bursting season of spring was his original idea; for an inscription on a portrait of himself, which follows the first two bars of the symphony, reads: "Beginning of a symphony, occasioned by a poem of Adolf Böttger's. To the poet, in remembrance, from Robert Schumann, Leipzig, 1842."

It is conceded that the buoyant symphony played to-day witnesses, in a truly astonishing manner, Schumann's forward stride in the technique of composition. Purists point out its "lovely imperfections," but few of these are unwilling to say, with Ehlert: "It possesses all the charm of a first creation; it is imbued with the fragrant breath of a young pine grove, in which the sun plays at hide-and-seek; it embodies as much of a bridal air as if Schumann were celebrating his symphonic honeymoon." Joseph Bennett points out the distinctions which marked the approach to composition in the higher forms between Schubert and Schumann. The former "worked up to higher manifestations of the symphonic forms through his larger pieces for the chamber, such as the octet; but Schumann passed at a step from the pianoforte to the orchestra, from the sonata to the symphony."

"Schumann," writes Wasielewski, "conceived and treated the sy phonic form in a peculiar spirit, based on the study of masterpieces, especially those of Beethoven. The ideas are thoroughly Schumannic; higher artistic value is bestowed on them by the fact that these ideas are expressed in the old established form. They seldom reveal the arbitrary enormities which so often occur in his earlier works."

Grove points out that the trombone passage in the second portion of the *finale*, while, perhaps, containing a reminiscence of the first movement of Schubert's C major symphony,—heard by Schumann (who brought the MSS. from Vienna) at Leipzig, only a few months before the composition of the work,—is yet treated in his own way, producing a solemn effect not easily forgotten. An instance of Schumann's imperfect acquaintance with the orchestra of that date, also pointed out by Grove, is shown in the original score of the introduction. The energetic phrase for horns and trumpets, with which it begins, was first written a third lower (the corrected notes are D, B-flat, C, D); but, when the work came to rehearsal, under Mendelssohn, it appeared that the notes G and A, being stopped notes, could hardly be heard, and the change had to be made. This was for a long time a great joke with Schumann.

Writing to Mendelssohn from Dresden, in 1845, he says: "You are now in the middle of my symphony (rehearsing for the Gewandhaus concert). You remember the first rehearsal, in 1841, and the stopped notes in the trumpets and horns, at the beginning? It was exactly as if they had caught cold; and I am obliged to laugh now whenever I think of it."

There follows an analysis of the B-flat symphony from the pen of Mr. Joseph Bennett:—

First Movement.

"The first *allegro* is introduced by an *andante un poco maestoso*, which begins with a kind of motto phrase, stated in unison by horns and trumpets without accompaniment. Mendelssohn had an exactly parallel idea at the opening of his 'Hymn of Praise' symphony, which was performed a few months before Schumann wrote his symphony. That the credit of origination belongs to the author of the 'Hymn of Praise' is thus settled by dates, but Mendelssohn's friend and admirer may claim the merit of recognizing and frankly turning to account a very happy thought. The two musicians worked out the idea in different ways. Mendelssohn uses his 'motto' in the *allegro* simply as a tributary, whereas Schumann makes his enter into the principal theme.

"The *allegro molto vivace* opens, as just stated, with the 'motto' phrase of the introduction, which now forms part of a very energetic, bustling, and well-marked leading subject. Schumann does not develop his theme at length. His studies of great masterpieces, particularly, mayhap, of Beethoven's 'C minor,' inclined him to a concise first part. Very soon, therefore, the horns, with their reiterated and unaccompanied notes, give warning of the second subject, which the clarinets proceed to state. The

new melody is as plaintive and tender as its predecessor was bold and vigorous, and thus the composer obtains the by no means slight advantage of a good contrast. He is otherwise happy in his themes, which, as well as having melodic character, lend themselves freely to effective orchestral treatment.

"In the second part of the movement, Schumann, yields himself unreservedly to the work of exhaustive development. He shrinks neither from elaboration nor length, but he never becomes obscure. Indeed, this 'working out,' if not technically quite above criticism, reveals most remarkable power for a first effort in symphonic writing. It should be observed that interest is augmented by the use of several subsidiary themes, which are cleverly associated with the principals. After the usual recapitulation, and when the *coda* is reached, a novel feature presents itself in the shape of a passage for strings only, of a hymn-like character. It has been called 'a little song of thankfulness,' and might be that or anything else poetic and engaging."

Second Movement.

"The slow movement, *larghetto*, E-flat, is one of the effusions by this master which set the fancy at work in efforts to explain it through reference to circumstances or emotions all can appreciate. One thing quite certain is that here we have a delicious and expressive tune, which no man in whose soul is music can listen to without emotion. The form of the movement is that of variations wherein the theme remains unaltered, and only the accessories change. Three times does the melody appear: first, from the violins; next, from the violoncellos; and, lastly, from the oboes and horns, the accompaniment becoming more elaborate with each repetition."

Third Movement.

"The *scherzo*, *molto vivace*, G minor, is remarkable for two *trios*,—an innovation which Schumann was the first to make. In his symphonies in B-flat and A, Beethoven repeats the trio; and from this Schumann may have taken an idea to be developed as we now have it. The trios are well contrasted, differing, as they do, in key, rhythm, and character."

Fourth Movement.

"The *finale*, *allegro animato e grazioso*, resembles the first *allegro* in opening with a motto phrase. But here the whole force of the orchestra is employed; and the phrase is an ascending scale, beginning on the dominant, and having a broken rhythm which imparts great character. After one statement, a light and lively principal theme is entered upon. The term 'principal theme' strictly appertains, however, to the 'motto,' which forms by far the most conspicuous, striking, and effective part of the movement. The *finale* should be heard with the closest attention to this phrase, Schumann's treatment of it being always masterly and impressive, and such as more than warrants the composer in risking the close of his work upon a *motif* apparently wanting in adaptiveness."

Boston Symphony Orchestra

Hyperion Theatre.

SEASON OF 1890–91.

ARTHUR NIKISCH, Conductor.

Third Concert, Monday Evening, January 12, At 8 o'clock.

PROGRAMME.

Weber	Overture, "Oberon"
A. Thomas	Aria from "Mignon"
Cowen	Adagio and Scherzo, from Scandinavian Symphony No. 3, in C minor
Saint-Saens	Symphonic Poem, "Danse Macabre"

Songs with Piano.

(*a*) Schubert	"Fruehlingsglaube"
(*b*) Goldmark	"Die Quelle"
(*c*) Meyer-Helmund	"Taegliche Frage"

Mendelssohn – Overture, Scherzo, Notturno, and Wedding March, from "Midsummer-Night's Dream"

Soloist, Mrs. ARTHUR NIKISCH.

THE PIANO IS A STEINWAY.

Historical and Descriptive Notes prepared by

G. H. WILSON.

Fourth and Last Concert of the Series, Monday Evening, February 23.

Overture, "Oberon." **Weber.**

The overture to "Oberon" is too well known to need extended description at this time. The themes are from the opera. The opening movement, *adagio sostenuto*, almost wholly consists of fairy music, in the composition of which Weber scarcely had a superior. The magic horn begins, and the fairies answer by their presence. Next appears an echo of Sir Huon's march, played as he returns home from his successful mission. After this, the charming, fanciful music continues till a *fortissimo* chord from the full orchestra ushers in the *allegro con fuoco* section, which begins with a subject taken from the quartet, "Over the dark blue waters." Subsequently, the horn call is again heard, and the clarinet gives out a second subject,—the theme of Huon's song, "From boyhood trained,"—which is supplemented by a passage from the great scene for soprano, "Ocean, thou mighty monster." There is also a reference to the chorus of spirits who are directed by Puck to raise the storm which makes shipwreck of the lover's bark.

Weber wrote "Oberon" to please the English, and learned their language at the age of forty, that he might compose in the spirit of that people. In a letter to Kemble, he says, "The English opera is rather a drama with songs." Here lies the reason of Weber's departure in "Oberon" from the scheme of unity of musical drama achieved in "Der Freischütz." Moreover, he knew the English to be "partial to drastic effects, with strong nerves, not quick in their artistic appreciation, wedded to established forms, but in their phlegmatic constitution requiring strong stimulants."

Symphony No. 3, in C minor, "Scandinavian." **F. H. Cowen.**

Adagio con moto ("A Summer Evening on the Fjord").
Scherzo.

Mr. Cowen is thirty-eight years old, an industrious writer, who has exercised his talent in all forms, from song to symphony and opera. From being a pupil of Goss and Benedict in London, he went to Leipzig to Moscheles, Hauptmann, and Reinecke. He has written five symphonies, the second bearing date 1872; the third, "Scandinavian," 1880; the fourth, "Welsh," composed for the London Philharmonic Society and first performed May 28, 1884; the fifth, in F, composed for the Musical Society of

Cambridge, England, and performed by it for the first time on June 9, 1887. Mr. Cowen, who is the present conductor of the London Philharmonic Society, is about completing an opera.

We present excerpts from an analysis of the "Scandinavian" symphony, prepared under the direction of the composer:—

"Mr. Cowen's symphony is an effort to reproduce in music the ideas and emotions suggested by the stern mountains and gloomy forests, the silent fiords and sounding shores of Scandinavia, as viewed not merely in their physical aspects, but also in the light of the heroic traditions and fantastic legends which made that country so attractive to men of our kindred race. Far from surprising, therefore, is it to find much of the music aiming at 'characteristic' effects,— to find, for example, that some of the peculiarities of Scandinavian melodies are produced, and that, throughout, northern tenderness alternates with northern strength and grandeur. No one will assert that herein the composer makes aught but a legitimate use of his art. Music, doubtless, has its proper home in the ideal, but it can bend down to the natural, that each may receive of the qualities of the other; for, says Schlegel, 'in a beautiful work of the imagination, the natural should be ideal, and the ideal natural.'"

Second Movement.

Molto adagio (G major, four-eight time). In this movement the object of the composer is more definite than in the *allegro*. He seeks to convey the impressions of one who, standing upon the margin of some Norwegian fiord, beholds mountain and water bathed in the moonlight of a summer eve, and partakes

> The stillness of the solemn hour, and feels
> The silence of the earth.

Here, too, the composer infuses into his music as much of "local color" as possible. Evidence of this will subsequently appear; but attention should be called now to the interval represented in the opening bar by G, C-sharp,— an interval of very frequent use in Scandinavian melodies. The movement opens with a four-bar phrase in G major, for strings only, which is directly taken up by the wood-wind. Again, the strings lead on, and the wind follows, the repetition in this case being succeeded by a reference to the key of D-flat, which, however, like a breath from the mountain that is spent before it barely ruffles the lake, fades off, and gives place to the theme in the original key. Now the melody is treated briefly as a canon in the octave, and extended to a full close on the tonic. At this point the second section of the *motive* reappears with an accompaniment, and is dwelt upon for a little, till the first section re-enters, harmonized in G major, and reaching a full close in that key.

The composer now has a surprise in store. A party of revellers drift down the moonlit water, coasting the opposite shore; and merry music (*allegretto*), softened by distance, comes faintly upon the ear. Their simple

NOTE.— The omitted movements are a First, *allegro moderato, ma con moto*, and a *finale, allegro, ma non troppo*, leading to *allegro molto vivace*.

song is given to the horns; and, as these instruments dwell upon the final chord of each phrase, a harp contributes its harmony. After a while, the boat glides away, and the song becomes inaudible. Then the *adagio* resumes its peaceful, contemplative course, the flute and oboe taking up the theme, accompanied by the harp, as well as by *arpeggios* for the violins. Next, the violins in octaves have the melody; and, later, the sections are separately treated in a manner and under conditions that heighten the poetical feeling not less than the sensuous effect of the movement. Another full close having been reached, the *allegretto* of the horns is again faintly heard,— as though a breath of wind coming up the fiord has borne it,— while the violins, prolonging their G, pause to listen. The interruption is but brief; and five bars after the horns once more become silent the movement itself ends.

Third Movement.

Scherzo: Molto vivace quasi presto (E-flat, three-four time). After a moonlit summer eve, we are now transported to winter, the composer in this *scherzo* seeking to convey the idea of a sleigh-ride. The continuous movement of the strings (muted) would seem to suggest the galloping of the horses over the frozen snow, an effect which is further enhanced by the use of the triangle to represent the bells on the horses' trappings.

The violins lead off in two-bar phrases.

The subject — especially those parts of it in bars one and five — is treated at some length, and with a clearness that makes explanation superfluous. The *trio l' istesso tempo* (A-flat minor, three-four time), constructed entirely upon one phrase, has a peculiarity in that the phrase is taken up again and again by various instruments, for the most part without accompaniment.

At the close of the *trio*, the *scherzo* proper is repeated, and leads to a *coda*, which combines the themes of both.

In so ingenious a manner, and with many a quaint and pretty detail, the movement progresses to its end.

Symphonic Poem, "Danse Macabre." **Saint-Saens.**

Zig, Zig, Zig,— grim Death, in cadence,
Striking with his heel a tomb,—
Death at midnight plays a dance tune,
Zig, Zig, Zig, upon his viol.

The winter wind blows, and the night is all dark;
Moans are heard in the linden trees;
Through the gloom the white skeletons pass,
Running and leaping in their shrouds.

Zig, Zig, Zig, each one is frisking,
The bones of the dancers are heard to crack.

.

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But hist! of a sudden they quit the round;
They push forward, they fly, the cock has crowed.

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These grotesque and ghastly lines by Henri Cazalis inspired Saint-Saëns to write the cleverly devised and piquant piece of instrumentation played to-day, which secured for him his earliest popularity in this country. The doleful midnight bell, well imitated, introduces the piece; Death tuning his viol in fifths is strongly indicated, and the dance proceeds, wilder and wilder, as the shrouded skeletons frisk in and out among the tombstones; the cracking bones of the dancers are suggested by castanets and the zylophone; the cock crows, and away they flutter all!

Selections from Music to "Midsummer-Night's Dream." **Mendelssohn.**

Overture.
Scherzo.
Notturno.
Wedding March.

Sixteen years represents the interval between the composition of the overture to Shakespeare's "Midsummer-Night's Dream" and the incidental music to the play. The overture was written when Mendelssohn was sixteen, while still under the tuition of Zelter. It followed the octet after one year, both works being still esteemed marvellous expressions of precocious genius. Klingemann tells us that the overture was "put to paper in 1826. Part of the score was written in the beautiful summer of that year, in the open air in the Mendelssohn garden at Berlin, as I can witness from having been present."

In his work on Mendelssohn, Dr. Ferdinand Hiller gives a new fact or two about it. "And then he played the 'Midsummer-Night's Dream' overture! He had told me privately how long and eagerly he had been working at it,—how in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the piano of a beautiful lady who lived close by. 'For a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

Mendelssohn made two attempts with his Shakespearian overture, discarding the first after completing the first half. This early attempt began with the four chords and the fairy figure, followed by a regular overture, in which use was made of a theme representing the loves of Lysander and Hermia, a relative of which is the "love melody" of the accepted version. Nothing else of the first attempt survived. No record exists of the first public performance of the overture, though on November 19 of the year of its composition Mendelssohn's friends first heard it as a pianoforte duet by his sister and himself. Mendelssohn's published letters tell us that, during the London visit of 1829, it was played at two benefit concerts, and

that it accompanied the composer on the European tour that followed. Writing to his father about a concert given by him in Munich (October, 1831), he said, "The second part commenced with 'A Midsummer-Night's Dream,' which went admirably, and excited a great sensation." From Paris he wrote (February, 1802), "I do wish you could hear a rehearsal of my 'Midsummer-Night's Dream' at the Conservatoire, where they play it most beautifully." And later: "Two days ago, my overture to 'A Midsummer-Night's Dream' was given for the first time at a concert in the Conservatoire. It caused me great pleasure; for it went admirably, and seemed also to please the audience." Mendelssohn's publisher paid three louis d'or for the overture, the manuscript of which was lost in a London hackney coach by Sir George Smart. A sketch of the overture has been compiled.

OVERTURE.

The very opening bars of Mendelssohn's overture are a revelation of fairy-land,—a suggestion of the time when the fairy

> "... king and little fairy queen
> In circling dances gambolled on the green,
> While tuneful sprites a merry concert made,
> And airy music warbled through the shade."

Note how the theme starts upon its vivacious way after long sustained chords from the wind instruments, which may pass for the "assembly" of the goblin forces.

The fairies thus introduced are Shakespeare's,—the subjects of King Oberon and Queen Titania, and the companions of our old friend Puck. In this relation Mendelssohn has to do with them, and both the human and comic elements are mingled with the supernatural in his music. The first *tutti* brings before us the warlike lovers, Theseus and Hippolyta, whose hunting horns we distinctly hear. The music soon leads to fairyland again, goblin horns now sounding a deep bass to the aërial notes of the acuter instruments, after which follows the second theme,—a love melody such as Demetrius might have sung to Helena, or Lysander to Hermia, in the full tide of passion. But it is now time for the "hempen homespuns," Bully Bottom and his fellows, to appear on the scene; and here they come with burlesque pomp, and a suggestion of asinine music which makes us think of the "translation" suffered by the "shallowest thick-skin of that barren sort."

The horns of Theseus again resound, and again the fairy dance resumes, attended by the shrill notes of the flutes and the comic deep tones of the bassoons. But now the "little people" are in the Palace of the Duke, on the marriage night of the lovers, and obeying the command of Oberon.

> "Through this house give glimmering light
> By the dead and drowsy fire;
> Every elf and fairy sprite
> Hop as light as bird from brier."

Very lightly indeed do they "hop," now hushing their music almost to

silence, and now faintly ringing their joy-bells, till at length the revels cease, and the palace is still. All that follows till the *coda* is reached consists of a reproduction of the foregoing materials. The *coda* itself is as beautiful and imaginative as the rest of the overture.

The entr'actes and incidental music to the play were composed in 1843 by order of the King of Prussia, whose General Music Director Mendelssohn was. Their first performance took place in the Palace of Potsdam on October 14. The music met with enthusiastic applause; but the play was long a subject of wonder to the Berliners, who disputed whether Tieck or Shakespeare were the author. It is related that "some in that refined atmosphere were shocked by the scene with the clowns, and annoyed that the king should have patronized so low a piece, and a very distinguished personage expressed to Mendelssohn himself his regret that such lovely music should have been wasted on so poor a play!"

But Schumann was there, and in a letter to a friend wrote:—

"You are naturally the first to obtain a report of the 'Midsummer-Night's Dream' from me, dear friend. It was at last performed yesterday (1843) for the first time after about three hundred years; and the theatrical director showed his good sense in beautifying a winter evening with it: in summer, of course, we should be more pleased with 'A Winter's Tale.' I assure you that many went to see Shakespeare in order to hear Mendelssohn. The case was the reverse with me. Though I know very well that Mendelssohn is not like those inferior actors who put on grand airs when they are placed in accidental association with great ones, his music (with the exception of the overture) only pretends to be an accompaniment, a conciliation, a bridge between Oberon and Bottom, without which it would be almost impossible for us to enter fairyland, however much in vogue that was in Shakespeare's time. Those who expected more from this music must certainly have been disappointed. It retires even more modestly into the background than that to 'Antigone,' where, certainly, the choruses forced the musician to a richer use of his powers. This music does not interfere with the action, with the love entanglements of the four young people. Only once, in speaking accents, it sketches Hermia's search for her beloved; and this is an admirable number. On the whole, the music only accompanies the fairy portion of the piece. Here Mendelssohn is in his place; no one more so, as we all know. The world has long been of one opinion regarding the overture, though, of course, there are transformed Bottoms to be found everywhere. The bloom of youth sparkles upon it more brightly than is the case with any other of the composer's works: here the finished master reached his highest flights in his happiest hours."

After criticising the *finale*, which he thinks should have been less logical (it is a reflection of the earlier music of the play) and more original, Schumann proceeds: "For the rest, believe me that the music is as fine and intellectual as it can be. From the first entrance of Puck and the elves, the instruments chatter and jest as if the elves themselves played them: we hear quite new tones there. The speedily following song, closing with the words

is especially lovely, like all this music when the fairies are in question. There is also a march (the first, I believe, that Mendelssohn ever wrote) before the close of the first part. It somewhat resembles the march in Spohr's 'Consecration of Tones,' and might have been more original, though it contains a very charming trio. The orchestra played admirably under Dr. Bach's direction, and the actors took all the pains possible; but the mounting of the piece was almost poor."

Scherzo. Allegro molto vivace.

The place of this movement is immediately before the second act, and its purpose is to suggest the characteristics of the woodland spirits. The composer assures us of this point; for when the curtain rises, and a Fairy and Puck meet, fragments of it accompany their dialogue.

Notturno. Andante tranquillo.

Demetrius and Helena, Lysander and Hermia, weary of their nocturnal wandering and love squabbles, have sought refuge in slumber, and soon Titania and Bully Bottom join them. It is here, at the end of the third act and the beginning of the fourth, that Mendelssohn has placed his *Notturno.* The music is that which Oberon demands when, on Titania awaking in her right mind, he says:—

> "Titania, music call, and strike more dead
> Than common sleep, of all these five the sense."

And the Fairy Queen answers,—

> "Music, ho! music, such as charmeth sleep,"

to which Oberon again:—

> "Sound music (*still music*). Come, my Queen, take hands with me,
> And rock the ground whereon these sleepers be."

Wedding March. Allegro vivace.

This precedes the last act, wherein are celebrated the threefold nuptials of Theseus and Hippolyta, Lysander and Hermia, Demetrius and Helena. A part of it is played as, after witnessing

> ". . . the tedious, brief scene of young Pyramus,
> And his love, Thisbe, very tragical mirth,"

the bridal couples leave the stage.

Boston Symphony Orchestra

Hyperion Theatre.

SEASON OF
1890–91.

Mr. ARTHUR NIKISCH, Conductor.

Fourth Concert, Monday Evening, February 23, At 8 o'clock.

PROGRAMME.

Weber – – – – – – – – Overture, "Jubilee"

Chopin – – – – – Concerto for Piano, in F minor, Op. 21

Maestoso.
Larghetto.
Allegro vivace.

Wagner – – – – – – Waldweben, from "Siegfried"

Beethoven – – – – Symphony No. 3, in E-flat, "Heroic"

Allegro con brio.
Adagio assai (Marcia funebre).
Scherzo (Allegro vivace).
Finale (Allegro molto; Poco Andante con espressione; Presto).

Soloist, Mrs. FANNY BLOOMFIELD-ZEISLER.

THE PIANOFORTE IS A STEINWAY.

Historical and Descriptive Notes prepared by
G. H. WILSON.

Overture, "Jubilee." **Weber.**

The Jubilee cantata and overture were written to celebrate the fiftieth anniversary of the accession of King Frederick August to the throne of Saxony, which occurred on September 20, 1818. At that time Weber was conductor of the court opera of Dresden, for all performances in the national German language; while Morlacchi conducted those in Italian. The court and fashion favored the foreigner; and Weber had the greatest difficulty in gaining a hearing for works of native production, particularly his own, which were thoroughly ignored until they had made their way elsewhere. Strange as it may seem, the influence of the Italian was sufficient to prevent the performance of the cantata Weber, from motives of loyalty and patriotism, had written for the king's anniversary, only the overture being heard on September 20, 1818. Mortified and angry, Weber would have withheld the overture, had it not been for the importunities of Count Vitzthum, one of the composer's few friends at court. Referring to the cantata, Weber said: "Works of this style belong to the dark side of official position, and by reason of their perishable nature must always be an unsatisfactory labor, however strong one's feelings of true devotion and real attachment may be to him for whom they are destined." The overture, however, shows no trace of the royal edict. Sir Julius Benedict, a loved pupil of Weber, writes: "There is not a dull note in it. Hear the solemn beginning, suggestive of a large congregation thronging to the temple of the Lord, full of devotional feeling, followed by the brilliant *allegro*, with its soul-stirring subject and its melodious and thoroughly Weberish episode, to the grand ending and happy introduction of the National Anthem. The hearer is carried away by the exuberant spirit and dazzling coloring of this masterpiece. Here we find real enthusiasm instead of inspiration by command." The occurrence as a *coda* to the overture of the melody of the English National Anthem, known in the United States as "America," is explained by the fact that the same tune is used as the national air of several sections of the German Empire, Saxony among them.

Concerto for Piano in F minor, Op. 21. **Chopin.**

Maestoso.
Larghetto.
Allegro vivace.

The early history of Chopin's two piano concertos is somewhat problematical, but it would appear from references in the composer's letters that the second (F minor) was produced at Warsaw, March 10, 1830, the occa-

s ion being the first of a series of concerts given by Chopin before finally quitting his native city. From the same source we gather that the concerto in E minor, commonly known as No. 1, was completed later.

Chopin took the concerto in F minor to Paris, and in one of his letters from that city remarked: "I am going to give a concert on December 25, with the assistance of Baillot, Paganini's rival, and Brod, the celebrated hautbois player. I am going to play my F minor concerto and the variations in B major." The proposed début of master and work was postponed till Feb. 26, 1832, and it is not clear that the concerto was performed even then. Karasowski says nothing whatever about it. On May 20, however, Chopin appeared at a concert in the hall of the Conservatoire, where he introduced the first movement.

In connection with the present concerto, it may be well to cite some remarks of Liszt ("Life of Chopin," Chapter I.), in which a very important and necessary distinction is drawn:—

"Not content with success in the field wherein he was free to design, with such perfect grace, the contours chosen by himself, Chopin also wished to fetter his ideal thoughts with classic chains. His concertos and sonatas are beautiful indeed, but we may discern in them more effort than inspiration. His creative genius was imperious, fantastic, and impulsive. His beauties were only manifested fully in entire freedom. We believe he offered violence to his genius whenever he sought to subject it to rules, to classifications, to regulations not his own, and which he could not force into harmony with his own mind." After alluding to a parallel case, Liszt goes on: "In making analogous attempts, we do not think Chopin has been equally successful. He could not retain within the square of an angular and rigid mould that floating and indeterminate contour which so fascinates us in his graceful conception. He could not introduce in its unyielding lines that shadowy and sketchy indecision which, disguising the skeleton, the whole framework of form, drapes it in the midst of floating vapors, such as surround the white-bosomed maids of Ossian when they permit mortals to catch some vague yet lovely outline, from their home in the changing, drifting, blinding clouds."

Liszt, nevertheless, admitted that some of Chopin's classic efforts are "resplendent with a rare dignity of style"; and, because this is the case in portions of both concertos, those works live, and will continue to live.

(*Joseph Bennett.*)

Waldweben from "Siegfried." **Wagner.**

"Waldweben" ("Voices of the Forest") is the title which has been given to a portion of the music in the Second Scene of the Second Act of "Siegfried" which has been arranged for concert use by H. Zumpe. In transference from the theatre to the concert-room it has undergone so many changes, by the omission of the dialogue, etc., as virtually to make it almost

an independent composition. Still, the scene depicted remains the same, and may be easily imagined. At sunrise Siegfried is taken by his foster-father, Mime, far into the depths of the forest in which he has been brought up, in order that in an encounter with the giant Fafner, who has assumed the shape of a lizard-like dragon, he may learn what fear is. As Siegfried, with his sword at his side and his horn slung over his shoulder, seats himself under a lime-tree near the dragon's cave, Mime removes to a distance to watch the result. The scene is one of the most picturesque in the entire drama; and the music which accompanies it serves as a bright example of Wagner's wondrous power of depicting nature by means of musical tones, or, to speak more accurately, of exciting in the hearts of his hearers the same emotions which a picture of the surrounding scenery would do, and at the same time of revealing to them what is passing in Siegfried's mind, as he muses within himself. In effecting this double purpose, Wagner has resorted to the simple expedient of employing, almost continuously throughout the scene, a motive representative of the mysterious sounds of the forest, which at times is accompanied by, and at others is interrupted by, other motives bearing upon Siegfried's life, which have done duty in previous portions of the tetralogy. For a due comprehension of the master's intentions, familiarity with these is indispensable. It is sufficient, however, to quote them in the order of their occurrence, docketing each with the title which it has received in explanation of its allusion.

First in importance is the motive proper to the "Waldweben," or "Voices of the Forest," which imparts a local coloring to the entire scene, and is seldom absent. Its general character will be apparent from the first few opening bars, premising that later on, as the sun rises higher in the heavens and all grows more animated, with a change of rhythm from 2-2 to 6-8, and a change of key from D minor to E major, we have twelve semi-quavers in the bar instead of eight quavers.

Left alone with his thoughts, Siegfried first muses about his parents, whom he has never seen, and wonders what they were like. This we divine from the introduction of a motive (clarinet) from "Die Walküre," which appears therein whenever Siegmund, Siegfried's father, expresses sympathy for his mother, Sieglinde, and thus symbolizes "The Walsung Family in Love and Grief." The thought of his mother awakens in him a longing for love, a revelation of nature; and this is indicated by the motives entitled "Love of Life" ('cellos) and — introduced and accompanied by a wave-like figure (from "Rhinegold") — "Woman's Wonder and Worth" (solo violin).

Revelling in the beauties of the scene before him, he listens to the songs of the birds, who subsequently, when he has learned to understand their language, afford him capital advice by warning him against Mime's treachery, and telling him of the hoard and the ring and of the sleeping maiden, Brünnhilde, surrounded by fire, whom he is to awaken as his bride. Further, in the course of development, allusion is made to the motive of "The Sword" (oboe, clarinet, and horn) and to "Brünnhilde's Slumber Motive." But the birds keep up their song to the end. (C. A. B.)

Allegro con brio.
Adagio assai (*Marcia funebre*).
Scherzo (*Allegro vivace*).
Finale.

The "Heroic" was the eighth symphonic work by Beethoven heard in Boston. The date of its first performance here, Dec. 13, 1851, is the eleventh year of the epoch which the performance of the fifth (C minor) symphony established. Since the Boston Symphony concerts were founded, the "Heroic" symphony has been heard every season but one. Beethoven completed the work in 1804, inscribing it "*Sinfonia grande, Napoleon Bonaparte*, 1804, *im August, del Sigr. Louis van Beethoven, Sinfonia* 3, *Op.* 55." Napoleon's career up to the time of his coronation as emperor inspired this dedication; that event so angered Beethoven that he tore off the title-page to restore it years afterwards at news of Napoleon's death. The symphony was purchased by Prince Lobkowitz, and several times performed at his house in 1805. Its first public hearing took place April 7, 1805, at a concert given by Clement, the violinist, for whom the master subsequently wrote his violin concerto.

The following extract from Schindler's "Life of Beethoven" indicates the origin of the "Heroic" symphony: —

"In his political sentiments Beethoven was a republican; the spirit of independence natural to a genuine artist gave him a decided bias that way. Plato's Republic was transfused into his flesh and blood, and upon the principles of that philosopher he reviewed all the constitutions in the world. He wished all institutions to be modelled upon the plan prescribed by Plato. He lived upon the firm belief that Napoleon entertained no other design than to republicanize France upon similar principles, and thus, as he conceived, a beginning would be made for the general happiness of the world. Hence his respect and enthusiasm for Napoleon." Vienna knew of Beethoven's sentiments towards Napoleon, as did General Bernadotte (afterwards King of Sweden), at that time French Ambassador to the Austrian Court. It is known that Bernadotte and Beethoven met on several occasions; that Beethoven was asked by the diplomat to compose a piece in honor of the First Consul is also attested. Beethoven began the work in 1803, after a period of melancholy caused by increasing deafness. Again we may quote Schindler, who speaks on the double authority of Lichnowsky and Ries, who were present when the incident detailed below occurred: —

"A fair copy of the musical work for the First Consul of the French Republic, the Conqueror of Marengo, with the dedication to him, was on the point of being despatched through the French Embassy to Paris, when news arrived in Vienna that Napoleon Bonaparte had caused himself to be proclaimed Emperor of the French. The first thing Beethoven did on receiving this intelligence was to tear the title-leaf off the symphony (on it were written the words 'Napoleon Bonaparte'), and then fling the work itself, with a torrent of execrations against the French Emperor,— against the new 'tyrant,'— upon the floor, from which he would not allow it to be

lifted. It was a long time before Beethoven recovered from the shock, and permitted this work to be given to the world, with the title 'Sinfonia Eroica,' and underneath it this motto, '*Per festigiare il souvenire d' un gran' uomo.*' I shall only add that it was not till the tragic end of the great Emperor at St. Helena that Beethoven was reconciled with him, and remarked that, seventeen years before, he had composed the appropriate music to the catastrophe, in which it was exactly predicted musically, but unwittingly,— alluding to the Dead March in the symphony."

Both Berlioz and Wagner have given the world their interpretations of the third symphony, Berlioz with a more technical handling than Wagner, who seeks only to discern the soul of the composer. We append Wagner's estimate of the "Heroic" symphony, as translated from his "*Programmatische Erläuterungen.*" This extremely important tone-poem — the master's third symphony and the work in which he first completely asserted his individuality — in many respects is not so easy to understand as might be anticipated from its title, because it is precisely this title which unintentionally leads one to look for a succession of heroic achievements, represented by tone-pictures in a certain historically dramatic sense. He who relies upon such expectations for a proper understanding of this work will certainly feel perplexed; and, though at last he may arrive at the truth, it will be without having derived full enjoyment from it. If, therefore, I have undertaken the task of explaining, as briefly as possible, the views I have formed of this musical creation from its poetical intent, I have done so in perfect good faith, and with the view of imparting to future listeners to the work such a knowledge of it as otherwise they would not of themselves be able to attain, except after having repeatedly heard it played in the most perfect manner.

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This crushing power, which at the same time fills us with feelings of rapture and dread, presses on toward a tragical catastrophe, the serious importance of which manifests itself to our feelings in the second movement. This manifestation is presented by the tone-poet in the garb of a funeral march. The sensation imparted to us by its keenly expressive musical speech is one of overwhelming grief and solemn mourning. It seems to portray the progress of an earnest, manly sadness from mournful complaining to tender emotion, to remembrance, to tears of love, to heart-felt elevation, to inspired exclaiming. From feelings of pain there springs up a new power which warms and elevates our feelings. To sustain this power, we recur again to pain; we yield ourselves up to it till it dies away in sighs; but at this moment we gather up again our full strength; we will not succumb, but endure; we express not our mourning, but cherish it with a manly and courageous heart. Who is there that can paint in words the endlessly manifold, but at the same time inexpressible, emotions which make themselves so delicately felt in their progress from pain to highest exaltation, and from exaltation to tenderest sadness, until their last dissolution in unsatisfied musing? The tone-poet alone could effect this in this wondrous piece of music.

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The third movement, by its excessive brightness, shows us man's power divested of its destructive daring by the severe pain by which it has been curbed. Its wild impetuosity has taken the form of fresh and lively activity. We have now before us the lovable, cheerful man, who in health and

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Fourth Movement.

Those two sides of his nature the master now brings together in the fourth and last movement, in order at length to show us the complete and harmoniously constituted man in that condition of feeling in which the mere thought of pain has instigated him to deeds of noble activity. This final movement is therefore the consequent clear and explanatory antitype of the first movement. As in that we have seen all the human emotions, at one time making themselves felt by their infinitely varied utterances, at another repelling each other by their violent dissimilarity, so in this their various points of differences unite toward one conclusion, which, by its harmonious comprehension of all these emotions, presents itself to us in a goodly and plastic figure. This figure the master has restricted to a remarkably simple theme, which presents itself to us as something fixed and definite, and is capable of infinite development from the most delicate fineness to extreme vigor. This theme, which may be regarded as representing a firm, manly individuality, is surrounded by, and from the beginning of the movement yields itself to, all the softer and tenderer emotions, which develop themselves into a declaration of the purely feminine element, which at last manifests itself in the manly principal theme — as it strides energetically through the whole movement — with continually increasing and varied interest, as the overwhelming power of love. This power breaks forth with all its fulness upon the heart toward the end of the movement. The restless motion ceases; and in noble and affecting repose love declares itself, at first gently and tenderly, then by degrees growing to ravishing enthusiasm, and at last taking possession of the entire manly heart, even to its lowest depths. Here once more this heart gives utterance to the thought of life's pains; yet the breast, overflowing with love, swells,— the breast which in its joy comprehends also its pain, just as if joy and woe in their effect upon mankind were one and the same thing. Once more the heart palpitates, and makes the tears of noble manliness to flow; yet from the charm of sadness breaks forth the triumphing shout of power, — that power which has allied itself to love, and in which the fully perfect man now rejoicingly calls out to us for an acknowledgment of his godhead.

But the unspeakable, which with the greatest embarrassment I have here attempted to hint at in words, could only be fully revealed by the master's tone language.

Boston Symphony Orchestra

Chickering Hall,
New York.

SEASON OF
1890–91.

ARTHUR NIKISCH, Conductor.

First Concert, Tuesday Evening, November 11, At 8 o'clock.

PROGRAMME.

Weber – – – – – – – Overture, "Oberon"

Gounod – – – – – – – Aria from "Sappho"

Wagner – – – – – – – "A Faust Overture"

Songs with Piano.

(*a*) Delibes – – – – – – – – Regrets

(*b*) Massenet – – – – – – – – Bonne Nuit

(*c*) Ferrari – – – – – – – – A une Fiancee

Beethoven – – – – Symphony No. 3, in E-flat, "Eroica"

Allegro con brio.
Adagio assai (Marcia funebre).
Scherzo (Allegro vivace).
Finale (Allegro molto; Poco Andante con espressione; Presto).

Soloist, Mrs. WALTER C. WYMAN.

Descriptive and Analytical Notes prepared by
G. H. WILSON.

Overture, "Oberon." **Weber.**

The overture to "Oberon" is too well known to need extended description at this time. The themes are from the opera. The opening movement, *adagio sostenuto*, almost wholly consists of fairy music, in the composition of which Weber scarcely had a superior. The magic horn begins, and the fairies answer by their presence. Next appears an echo of Sir Huon's march, played as he returns home from his successful mission. After this, the charming, fanciful music continues till a *fortissimo* chord from the full orchestra ushers in the *allegro con fuoco* section, which begins with a subject taken from the quartet, "Over the dark blue waters." Subsequently, the horn call is again heard, and the clarinet gives out a second subject,— the theme of Huon's song, "From boyhood trained,"— which is supplemented by a passage from the great scene for soprano, "Ocean, thou mighty monster." There is also a reference to the chorus of spirits who are directed by Puck to raise the storm which makes shipwreck of the lover's bark.

Weber wrote "Oberon" to please the English, and learned their language at the age of forty, that he might compose in the spirit of that people. In a letter to Kemble, he says, "The English opera is rather a drama with songs." Here lies the reason of Weber's departure in "Oberon" from the scheme of unity of musical drama achieved in "Der Freischütz." Moreover, he knew the English to be "partial to drastic effects, with strong nerves, not quick in their artistic appreciation, wedded to established forms, but in their phlegmatic constitution requiring strong stimulants."

"A Faust Overture." **Wagner.**

Molto sostenuto.
Molto agitato.

Wagner reached Paris in 1839, seeking the acceptance of his opera of "Rienzi," which, if successful there, would open the doors of continental theatres to him. His desire was balked; for, as all amateurs know, the Paris period 1839–42 was one of the many cruelly hard chapters in the career of the greatest dramatic composer the world has known. But the indomitable will and energy of the man did not permit him to be idle. Though often obliged to accept the most commonplace tasks,— copying music, making arrangements for various instruments, among them the *cornet*,— in order to have bread to eat, he never lost sight of his ideal. The orchestral concerts at the *Conservatoire* he declared to be the one thing then worth attention in Paris. It was after a rehearsal of Beethoven's ninth symphony at

the *Conservatoire** in the winter of 1839 that Wagner conceived the idea of composing music to "Faust." His original plan was the writing of a symphony, the work played to-day to stand as its first movement. The plan was not carried out. The letters of Wagner to Liszt and Liszt to Wagner (perhaps the most interesting books of the generation) contain many references to the "Faust" overture, which had a trial performance in Dresden in 1844.

Writing in 1848, Wagner says: "Herr H—— tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work,—only I should like to have the manuscript back again." Four years after: "Of the performance of the 'Faust' overture, I had heard nothing beyond your own brief notice. I cannot be angry with this composition, although many detached things in it would not now flow from my pen, especially the somewhat too plentiful *brass* is no longer to my mind." Liszt is a long time answering Wagner; but finally, in 1852, he ventures to criticise (an unusual attitude for him to take). "Your 'Faust,'" he writes from Weimar, "you will receive by to-day's post. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. . . . If, instead of this, you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner replied immediately, thanking Liszt for his comments, but deferring for a time the exemplification of his idea, which on Nov. 9, 1852, he does submit: "You beautifully spotted the lie when I tried to make myself believe that I had written an 'Overture to Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it *Faust in Solitude*. At that time I intended to write an entire Faust symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The feminine floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remained unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If, now, from a last remnant of weakness and vanity I hesitate to abandon this Faust work all together, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish

* M. Jullien, in his book on Wagner, tells us that Schlesinger, editor of the *Gazette Musicale*, got Habeneck, director of the Paris *Conservatoire*, to agree that Wagner should write for the *Society of the Concerts of the Conservatoire* a work based upon Goethe's "Faust." On the completion of the "Faust" overture, the Society decided not to play it, pronouncing it a "long enigma." Nevertheless, Schlesinger said in his paper that it was performed, and had obtained "unanimous applause."

it, I shall give it its proper title, *Faust in Solitude;* or, *The Solitary Faust*, 'a tone-poem for orchestra.'" Liszt persists, however; for in a few weeks he replies: —

"I am glad my marginal notes to your 'Faust' have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will undertake the printing." In this letter, Liszt asks the gift of the manuscript.

The matter is not again mentioned in three years. Meanwhile, Liszt finished *his* "Faust" symphony. The letter (Jan. 19, 1885) wherein Wagner expresses a desire to see Liszt's "Faust" contains the following: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here [Zurich], under the title of 'A Faust Overture.' The motto will be: —

"'The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control,
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse and death a longed for rest.'

English of CHAS. T. BROOKS.

But I shall not publish it in any case." Liszt approves (for Wagner has done what he asked of him), and urges Wagner to hasten to him a copy of the new work, which he wants to perform in February. The letter to Liszt accompanying the score of the new work is significant: "Dearest Franz, herewith you receive my remodelled overture. . . . To me the composition is interesting only on account of the time from which it dates: this reconstruction has again endeared it to me, and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience, and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work, and the coarseness one has cast off. You will be better pleased with the middle part. I was unable to introduce a new motive, because that would have involved a remodelling of the whole work: all I was able to do was to develop the sentiment a little more broadly in the form of a kind of enlarged cadence. Gretchen, of course, could not be introduced, only Faust himself." Here follows the motto for the second subject, which does not appear on the printed score, one of the four lines beginning (*vide* Bayard Taylor's translation),—

"A sweet uncomprehending yearning."

In this letter Wagner is disposed to publish. Liszt tells Wagner he likes the changes,— "the work has decidedly gained by them," — and says the Härtels will give *twenty louis d'or* as an *honorarium*. Wagner agrees, but would rather it would be twenty *pounds*.

A compilation from an analysis of the overture (which, Mr. Edward Dannreuther says, is "the first work having the true stamp of Wagner") is appended: —

"The work, which closely follows the traditional form of classic overture, opens with an *introduction*, or, more properly speaking, an exposition *in nuce* of almost the entire material treated in its course. The phrase given out by the violins at the beginning of the eighth bar is a modification of that with which the work commences, and subsequently becomes the lead-

ng subject of the *allegro*. To this succeeds a plaintive cry from the upper wind instruments, similarly accompanied, and immediately repeated a fourth higher. An ascending chromatic passage for the double basses and bassoons, accompanied *tremolando* by the violas and 'cellos, leads up to a passage by flutes, oboes, and clarinets, accompanied by the strings, shortly after which the *introduction* comes to a half-close on the dominant. The *tempo* now changes to *allegro molto*, with a reappearance of the theme first heard, but now somewhat transposed. It is given out by the first violins, accompanied by low horns and bassoons, but soon breaks off into a restless figure for the strings. This is maintained for some time till a *fortissimo* is gradually reached; and on its sudden subsidence the plaintive cry of the upper 'winds' is twice heard. A modification of the theme last mentioned follows, with a pendant, several times repeated, which brings us to a full close in D minor, and to a transitional passage, leading eventually to the 'second subject' proper of the movement (theme in the flute). This is answered by the strings, starting in A major and at a more moderate pace. A return to F major (*a tempo*) brings us to the 'working out' section, a point to be noticed in its course being the first entry of the trombones on a chord of the diminished seventh, accompanied *fortissimo* by the whole orchestra, followed by a chord of the second. Still more remarkable is its resolution. Greatly as this resolution has exercised the minds and excited the ire of purists and pedagogues, it is as allowable on enharmonic principles as for its ethereal beauty. The latter part of the 'working out' section is mainly occupied by the first subject of the *allegro*, but with different treatment. In the recapitulation, which starts 'wild,' effective use is made of the trombones, hitherto sparingly employed, in giving out the principal subject. The second subject now appears, in a new key; and in this way the work ends peacefully and tranquilly,—in a manner suggestive of the presence of 'the ever womanly,' which, as Wagner has beautifully expressed it in his pamphlet on Beethoven, may be taken to represent 'the spirit of music that draws us on and upwards, and leads us on the way to redemption.'"

Symphony No. 3, in E-flat, "Heroic." **Beethoven.**

Allegro con brio.
Adagio assai (*Marcia funebre*).
Scherzo (*Allegro vivace*).
Finale.

The "Heroic" was the eighth symphonic work by Beethoven heard in Boston. The date of its first performance here, Dec. 13, 1851, is the eleventh year of the epoch which the performance of the fifth (C minor) symphony established. Since the Boston Symphony concerts were founded, the "Heroic" symphony has been heard every season but one. Beethoven completed the work in 1804, inscribing it "*Sinfonia grande, Napoleon Bonaparte*, 1804, *im August, del Sigr. Louis van Beethoven, Sinfonia* 3, *Op.* 55." Napoleon's career up to the time of his coronation as emperor inspired this dedication; that event so angered Beethoven that he tore off the title-page, to restore it years afterwards at news of Napoleon's death. The symphony was purchased by Prince Lobkowitz, and several times performed at his house in 1805. Its first public hearing took place April 7, 1805, at a concert given by Clement, the violinist, for whom the master subsequently wrote his violin concerto.

The following extract from Schindler's "Life of Beethoven" indicates the origin of the "Heroic" symphony:—

"In his political sentiments, Beethoven was a Republican: the spirit of independence natural to a genuine artist gave him a decided bias that way. Plato's Republic was transfused into his flesh and blood, and upon the principles of that philosopher he reviewed all the constitutions in the world. He wished all institutions to be modelled upon the plan prescribed by Plato. He lived in the firm belief that Napoleon entertained no other design than to republicanize France upon similar principles, and thus, as he conceived, a beginning would be made for the general happiness of the world. Hence his respect and enthusiasm for Napoleon." Vienna knew of Beethoven's sentiments toward Napoleon, as did General Bernadotte (afterwards king of Sweden), at that time French ambassador to the Austrian Court. It is known that Bernadotte and Beethoven met on several occasions; that Beethoven was asked by the diplomat to compose a piece in honor of the first Consul is also attested. Beethoven began the work in 1803, after a period of melancholy caused by increasing deafness. Again we may quote Schindler, who speaks on the double authority of Lichnowsky and Ries, who were present when the incident detailed below occurred: —

"A fair copy of the musical work for the First Consul of the French Republic, the Conqueror of Marengo, with the dedication to him, was on the point of being despatched through the French Embassy to Paris, when news arrived in Vienna that Napoleon Bonaparte had caused himself to be proclaimed Emperor of the French. The first thing Beethoven did on receiving this intelligence was to tear the title-leaf off the symphony (on it were written the words 'Napoleon Bonaparte'), and then fling the work itself, with a torrent of execrations against the French Emperor — against the new 'tyrant' — upon the floor, from which he would not allow it to be lifted. It was a long time before Beethoven recovered from the shock, and permitted this work to be given to the world, with the title 'Sinfonia Eroica,' and underneath it this motto, '*Per festigiare il souvenire d' un gran' uomo.*' I shall only add that it was not till the tragic end of the great Emperor at St. Helena that Beethoven was reconciled with him, and remarked that, seventeen years before, he had composed appropriate music to the catastrophe, in which it was exactly predicted musically, but unwittingly,— alluding to the Dead March in the symphony."

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The third movement, by its excessive brightness, shows us man's power divested of its destructive daring by the severe pain by which it has been curbed. Its wild impetuosity has taken the form of fresh and lively activity; we yave now before us the lovable, cheerful man, who in health and happiness passes through Nature's plains, smiling at her flowery fields, and making the forest heights resound with his merry hunting-horn. His present feelings the master imparts to us in this bright and vigorous tone-picture; and what these are he finally tells us by those horns which musically express the hero's gay and blithesome humor, but which at the same time is full of tender feeling. In this third movement the tone-poet shows us the man of sensibility, but from an opposite point of view to that in which he has presented him to us in the second movement; there the severely but bravely suffering, here the glad and vigorously active man.

Fourth Movement.

Those two sides of his nature the master now brings together in the fourth and last movement, in order at length to show us the complete and harmoniously constituted man in that condition of feeling in which the mere thought of pain has instigated him to deeds of noble activity. This final movement is therefore the consequent clear and explanatory antitype of the first movement. As in that we have seen all the human emotions, at one time making themselves felt by their infinitely varied utterances, at another repelling each other by their violent dissimilarity, so in this their various points of differences unite toward one conclusion, which by its harmonious comprehension of all these emotions presents itself to us in a goodly and plastic figure. This figure the master has restricted to a remarkably simple theme, which presents itself to us as something fixed and definite, and is capable of infinite development, from the most delicate fineness to extreme vigor. This theme, which may be regarded as representing a firm manly individuality is surrounded by, and from the beginning of the movement yields itself to, all the softer and tenderer emotions, which develop themselves into a declaration of the purely feminine element, which at last manifests itself in the manly principal theme — as it strides energetically through the whole movement — with continually increasing and varied interest, as the overwhelming power of love. This power breaks forth with all its fulness upon the heart toward the end of the movement. The restless motion ceases; and in noble and affecting repose love declares itself, at first gently and tenderly, then by degrees growing to ravishing enthusiasm, and at last taking possession of the entire manly heart, even to its lowest depths. Here once more this heart gives utterance to the thought of life's pains; yet the breast, overflowing with love, swells,— the breast which in its joy comprehends also its pain, just as if joy and woe in their effect upon mankind were one and the same thing. Once more the heart palpitates, and makes the tears of noble manliness to flow; yet from the charm of sadness breaks forth the triumphing shout of power, — that power which has allied itself to love, and in which the fully perfect man now rejoicingly calls out to us for an acknowledgment of his godhead.

But the unspeakable, which with the greatest embarrassment I have here attempted to hint at in words, could only be fully revealed by the master's tone language.

Boston Symphony Orchestra

Chickering Hall,
New York.

SEASON OF
1890–91.

ARTHUR NIKISCH, Conductor.

Third Concert, Tuesday Evening, January 13, At 8 o'clock.

PROGRAMME.

Beethoven – – – – – – Overture, "Coriolanus"

Raff – – Song with Orchestra, "The Dream King and his Love"

Tschaikowsky Andantino and Scherzo, from Symphony No. 4, in F minor

Saint-Saens – – – – – Rondo Capriccioso, for Violin

Songs with Piano:

(*a*) Heuberger – – – – – – – – "Gieb einen Hauch mir"
(*b*) Jensen – – – – – – – – "Am Ufer des Manzanares"
(*c*) Goldmark – – – – – – – – – – "Die Quelle"

Raff – – – – – – Symphony, "Im Walde," No. 3

In the Daytime (Allegro). In the Twilight (Largo). Dance of the Dryads (Allegro assai). Night. Silent breath of night in the forest. Entrance and departure of the wild hunt with Frau Holle and Wotan. Break of day (Allegro).

Soloists, Mrs. ARTHUR NIKISCH,
Mr. T. ADAMOWSKI.

THE PIANOFORTE IS A CHICKERING.

Fourth Concert, Tuesday Evening, February 24.

Descriptive and Analytical Notes prepared by
G. H. WILSON.

Overture, "Coriolanus," Op. 62. **Beethoven.**

Beethoven, though a student of Plutarch and Shakespeare, seems not to have modelled his "Coriolanus" from either, but to have taken the simplified type drawn by Collin in his five-act tragedy on the subject of the great Roman, to which the overture served as prelude. Collin was chief secretary to the war department of the Austrian government at the time the overture was composed (1807). Because of his patriotic songs during the war with France, he was popular with the people, but less successful in essaying higher flights. Besides his "Coriolanus," he wrote a tragedy on the subject of Regulus. As both personages have place in the list of characters who parade before Minerva and Mercury in the "Ruins of Athens," Collin's position as a prominent person seems attested. Beethoven at first dedicated his overture to Collin; but the fact that he afterwards erased from the title-page the words, "*Zum Trauerspiel Coriolan*," would seem to lessen the value of the dedication as a personal tribute, while it forces the question whether, after all, it was not the grand subject itself, rather than any special setting of it, that aroused his inspiration.

The year 1807 was a time of great activity with Beethoven. The fourth symphony, the Rasoumoffsky quartettes, and the pianoforte concerto in G had just been written; and he was entering the border-land of the C minor symphony. The overture to "Coriolanus," of all its composer's works in small compass, is perhaps the most noble. Reichardt has said that it is a better representation of Beethoven himself than of the hero whose name it bears; and, both here and in the "Heroic" symphony, he was unconsciously painting his own portrait. Wagner, remarking upon the overture, identifies it with "the scene between Coriolanus, his mother, and his wife on the battle-field before the gates of his native city, where the chieftain yielded to feminine entreaties, refused to assault the place, and thereupon suffered death at the hands of the Volscian, Attius, his associate in the enterprise."

Grove says of the overture: —

"The opening could hardly be more impressive. The huge C, given by the strings with all their might, and followed by a short sharp chord from the entire orchestra, and this three times over, with a bar's rest between each, prepares the ear for the mingled fever and force of the next phrase, the 'first subject' of the composition, in the violins and violas in octaves. The energy and fever-heat are maintained for a short time, and then give way to the broad melody which forms the 'counter-subject' of the movement, and which is a fine instance of what Beethoven can do with ten notes. Every one will notice the introductory bars which precede the melody and form the transition from the wild turbulence of the former portion to this winning and dignified phrase, which atones for its shortness by the number of times it is successively repeated by different instruments. These subjects, with an episode of some length and stern character, in which the 'cellos and violas are used with great effect, are the materials which Beethoven provided for his work. The 'working out' is wonderfully close and impressive, and is remarkable for the fact that the first subject is brought back, not in the key of C minor, as above, but in F minor, the second subject returning in C major. The conclusion — three staccato notes in the strings only, as soft as possible, preceded by fragments of the original themes, coming like inevitable death on the broken purposes of the hero, after all the labor and all the sweetness of life are over — is inexpressibly touching. How poetical (to touch for one moment on the details of the close) is the manner in which the fiery phrase of the original theme is made to falter and flutter and fail like a pulse in the last moments of life! Here Beethoven has carried his favorite practice of 'transforming' a theme to a most beautiful pitch."

The key of this overture, C minor, is a very favorite one with Beethoven: wherever he employs it, we may look out for something extra good. Witness the string trio, Op. 9, No. 3; the piano trio, Op. 1, No. 3; the string quartet, Op. 18, No. 4; the violin sonata, Op. 30, No. 2; the choral fantasia; the third pianoforte concerto; and, greater still, the symphony No. 5; and the last piano sonata, Op. 111.

The overture was completed early in the year, since it is included in the list of works sold to Clementi of London, dated April 20, 1807. It was first performed at the "Amateur Concert" at Vienna,— in the Hall "Zur Mehlgrub," where the Hotel Munsch now stands,— in December of the same year. Beethoven himself conducted, and the "Heroic" symphony formed part of the programme.

Sweet slumbers the maiden in bower of peace,
On snowy, soft pillow reclining;
Upon her the June night balmily breathes,
With perfume its coolness entwining.
Yon casement blossoms with roses bedight,
The lindens exhale their fragrance;
Scarce through the leaves can moonbeams win,
With all their gold, an entrance.

But, sudden, balmier grows the air,
Fireflies their flambeaux are swinging;
The leaves are astir, and vocal the breeze
With softly melodious singing.
"Sweet love! sweet love! and hush thee to sleep,
'Neath midnight's silent pinions;
Dream-king will be thy lover brave,
Dream-king from elves' dominions."

Then shakes the sprite his raven locks,
His arms to the maiden advances;
And brightly on his royal crown
Full many a gem glances.
Then bends he him soft o'er the slumbering fair,
Fond kisses enjoying and craving;
And moves his golden enchanting wand,
His circles airily waving.
But these as he wider extends, the room
Grows wide as a palace's spaces,
Where, girt about with resplendent array,
Dream-king his love embraces.

The pillows of purple that swell the couch,
They yield but soft resistance;
Twin pages kneel at their bridal bed,
The lamp glows mild at a distance.
Beyond, in his bright silver ring, a bird
Is rocking with pulses of pleasure.
He rocks himself soft, as in sleep,
And sings a bride song in rapturous measure.
So Dream-king brave, with his sleeping love,
In fondest caressing reposes,
Till gay their pillow the morning light
Bedecks with shimmering roses.

Then hies him the Elfin Prince soft away,
Round has the magic departed;
The maid, too, wakens and winsomely turns
Her cheek on which blushes have started.
But when she opens her eyelids large,
Tears their lashes encumber;
Then sighs she, then presses her heart:
It was delight and love but in slumber.

— *Emanuel Geibel.*

Peter Illitsch Tschaikowsky did not adopt the profession of music until after he had fitted for that of law and had accepted a post at St. Petersburg in the Ministry of Justice. When Anton Rubinstein founded the National Conservatory of Music at St. Petersburg in 1862, Tschaikowsky entered its classes, studying harmony and counterpoint with Zaremba and composition under Rubinstein. While at the Conservatory, he won a prize medal for the composition of a cantata on Schiller's ode, "An die Freude." In 1866, Nicholas Rubinstein established the New Conservatory of Music at Moscow and invited Tschaikowsky to a professorship, which he held for twelve years. Tschaikowsky has been a busy composer. His more important works include eight operas and ballets, five symphonies, symphonic poems, concertos, and lesser works for orchestra, and chamber music.

The selections from Tschaikowsky's F minor symphony played to-day are an *andantino*, *in modo di canzona*, and *scherzo*, *pizzicato ostinato*, its two middle movements; the *andantino* following an extraordinarily long and complex first movement, the *scherzo* preceding a vigorous *finale*, in which there is more that is typical of the rough Russian than in either of the extracts chosen for performance to-day.

The *andantino* employs two principal subjects, or, after the manner of the song form (*in modo di canzona*), a principal subject and its episode. The main theme in B minor is first given out by the oboe. *Semplice, ma grazioso*, the composer marks this lingering melody of twenty bars, which is accompanied throughout its first statement by the strings *pizzicato* on the first beat of the measure. No sooner has the oboe finished the song than the violoncellos take it up, the accompaniment of long, gently moving notes resting in the wood-wind and horns, the basses picking out the harmony in almost inaudible tones. The strings now take the tune, changing it a little to a fuller harmonized accompaniment in the wind division: the parts thicken, reaching a crescendo *ff*. After the climax, the violins play a variant of the theme in groups of sixteenth notes, which leads into a statement of the original melody by the bassoons and violoncellos in unison: the strain half ended, the first violins supplant the bassoons. Meanwhile, the flute and clarinet attract notice because of their florid accompaniment. The progress of the melody among the strings will be easily followed to the change of key which introduces the episode, *più mosso*. This subsidiary in the major becomes quite active during its brief prominence. First given out by the clarinets and bassoons, it is taken up by the strings, which hand it over to the full wind band. Graceful changes of contour mark its progress, the rich accompaniment offering a decided rhythmic contrast. The ultimate triplet chords of the full-toned brasses will scarcely pass unnoticed. Gradually calming after this dramatic outburst, the strings modulate deliberately into the key of the opening section, and the chief theme of the *andantino* reappears with all the expressiveness

the first violins *cantabile* can bestow upon it. Fanciful figures, short chromatic passages, are a feature of the accompaniment until the melody, in broken portions, is handed up through the clarinet and the oboe to the topmost flute: the violoncellos, then the bassoons, are the voices which next take up the song; and they end it 'mid the musings of their soft-spoken companions.

The explanatory phrase, *pizzicato ostinato*, appended to the *scherzo* movement, indicates the continuous picking of the strings. The composer employs two principal ideas in the movement, which is scored for full modern orchestra, omitting harp. The first one, *allegro*, F major, a rollicking theme, appears at the start harmonized for the strings, which state it and play with it for about one hundred measures, the thread of the idea never being lost. A quick ascending arpeggio leads to the second principal phrase, *meno mosso*,— played slower than the preceding,— in the key of A. This appears as a duet for oboe and bassoon, the significant feature of which is the *gruppetto* in the fifth measure, appearing again in the ninth, and later on *ad infinitum*. The original tempo is introduced by fifteen measures of quiet chords from the full brass and tympani: this is found to be a clever prelude to the reappearance of the theme of the *meno mosso* section which comes in upon the clarinet solo, the faster tempo making the tune more gay than before,— an effect which the saucy piccolo heightens by its intrusions. The unique accompaniment from the corps of brasses, never once changing from strict time, is interesting. Through a series of alternating measures the first theme is reached in the key of F. The strings take it as before. Features of the closing section of the movement are the tossing about of the opening phrase of the theme between the wood-wind and the strings, the unison use of the *gruppetto* figure of the *meno mosso* section by the wood-wind against a full harmony (*pizzicato* chords in the strings) and soft brasses. The end of this ingenious movement, which as a *tour de force* may be classed with the *finale* of Moszkowski's Suite, Op. 39, is almost inaudible, the tune dying out in a descending arpeggio among the strings.

Symphony No. 3, "Im Walde." **Raff.**

IN THE DAYTIME (*Allegro*).— IN THE TWILIGHT (*Largo*); DANCE OF THE DRYADS (*Allegro assai*).— NIGHT: SILENT BREATH OF NIGHT IN THE FOREST; ENTRANCE AND DEPARTURE OF THE WILD HUNT WITH FRAU HOLLE AND WOTAN; BREAK OF DAY (*Allegro*).

Joachim Raff, though born a Swiss, was all his life a good German. Midway in a university career a reverse of fortune obliged him, in his eighteenth year, to accept a situation as teacher. Meanwhile, however, without systematic instruction in music, he had studied the piano, violin, and organ, and composed some. In 1843, he sent some of his compositions to Mendelssohn, who recommended them to the publishing house of

Breitkopf & Härtel, who accepted them. This encouragement determined Raff's future. Franz Liszt, on passing through Switzerland in 1845, became interested in him ; and ten years later, when the great pianist had retired to Weimar, Raff was for a time one of his household of artists. While at Weimar, Raff, who previously had proved his ability to wield a forceful pen, wrote a pamphlet defending Wagner's theory of the lyric drama. The Wagner-Liszt published correspondence contains references which bespeak Wagner's interest in the young composer. Before Raff left Weimar for Wiesbaden, Liszt had produced his opera of "King Alfred." From 1855 to the summer of 1882, when he died, Raff lived either at Wiesbaden or Frankfort, devoting himself to teaching and composing.

Our composer, whose early career was not without its deprivations, wrote much,— at first what was marketable,— and in nearly every branch of musical art. Three operas, twelve symphonies, several suites, overtures, concertos, etc., are numbered among his larger compositions. In choral forms and in the department of chamber-music he was particularly fertile, while his pianoforte pieces are legion. Seemingly an endless source of melody, Raff, in the higher forms of composition, notably the symphony, shows himself a master in his treatment of themes, one critic ranking him next after Beethoven in this respect.

The "Im Walde" symphony, greatest of the twelve, both affirms and contests a purpose which with Beethoven amounted to principle. The first and second movements are pure expressions of feeling, transcripts of impressions ; but the third possesses the opposing quality of musical delineation.

The following sketch of the "Im Walde" symphony is probably that published in the London Musical Record for 1875 :

Part One.

"The first part represents in a general manner the feelings of a lover of nature in the forest, on a summer's day. The movement (*allegro*) has three principal themes, and is cheerfully suggestive of the exhilaration produced by the pure and aromatic air of the woods, and of the joyous life of animated nature.

Part Two.

The second part, 'Twilight,' has for its first movement a reverie (*largo*), which opens with mysterious harmonies for the strings, leading into the dominant-seventh chord of the key,— A-flat : whereupon the clarinet takes up a recitative, which in turn leads into the principal theme of this movement, a lovely melody introduced by the strings and bassoons. This theme is shortly after taken up by the harps and violas with flute accompaniment in sextuplets. An episode in E major follows : it contains some curious instrumental effects, suggestive of the roaring of wild beasts, and gradually leads back to the key of A-flat, when the principal theme returns, sustained by solo violoncello and violas. The accompaniment here of muted strings is a charming bit of musical realism, and brings

vividly to mind the hum of myriads of insects. Towards the close of this movement we again hear the principal theme,— strings and bassoons, with rhythmical prolongations, during which tender strains, in recitative style, are played by the clarinet, somewhat as at the beginning. The second movement of this part (*allegro assai*, 3-4 time, D minor) forms the *scherzo* of the symphony, and is entitled 'Dryads' Dance.' It presents at times reminiscences of the *scherzo* in Mendelssohn's 'Midsummer-Night's Dream' music. The main subject is introduced by two flutes, the strings accompanying *pizzicato*. A second subject is a long and uninterrupted passage of runs for the first violins. After the trio in A major, in which the very high sustained tones of the first violins occur, a return is made to the main subject in D minor. Soon we meet our old acquaintance, the principal theme of the reverie, in 3-4 time, D major, played — let us say sung — by the violoncellos and first violins, while the two flutes keep up the general character of the *scherzo* in their accompaniment. Again a return is made to D minor, and the movement closes with a fine *crescendo* effect.

Part Third.

"The third part ('Night in the Forest') begins with a melody in octaves for violoncellos and contra-bass, afterwards taken up by violas and second violins, then by the first violins, after that by the horns, and lastly by violoncellos and bassoons, each time in the same key, F major. The music now begins to take on an agitated and mysterious character, indicating the approach of the wild huntsmen, with Frau Holle and Wotan. The first violins, while the basses are constantly sounding the same tone, F, give out a new subject of three measures, repeated in the fourth above, then a minor third higher, then a major third above, this being the octave of the starting-point; hereupon the three changes of key are repeated in the same ascending order. Meanwhile, the theme is more and more strengthened by the gradual addition of the various instruments; and, when it has been repeated in the upper octave, a burst of sound from the whole orchestra announces the arrival of the wild huntsmen. The music which follows has much of the wildness and dramatic character of the spectral ride in the composer's 'Lenore' symphony. The theme of three measures, mentioned above, frequently recurs, sometimes, however, with a different treatment, made to descend from an upper octave through the three changes of key to a lower one. It dies away, finally, in the lower register of the bassoons, thus suggesting the departure of the wild huntsmen. Day now begins to break; the opening melody of this movement is again heard, first on the bassoons, then on the first violins, but abbreviated, after which the horns take it up and play a few measures. It is soon after resumed by the horns (with the second violins), and played entire in its original key, F, and in augmented rhythm, while the first violins accompany with runs without interruption till the change into 3-2 time, when we have a fragment from one of the themes from the first part 'Daytime,' and the symphony is brought to a close."

Boston Symphony Orchestra

Chickering Hall,
New York.

SEASON OF
1890–91.

Mr. ARTHUR NIKISCH, Conductor.

Fourth Concert, Tuesday Evening, February 24, At 8 o'clock.

PROGRAMME.

Cherubini – – – – – – – Overture, "Anacreon"

Mozart – – – – – Concerto for Piano, in D minor

Allegro.
Romanze.
Rondo.

(Cadenzas by Hummel.)

Wagner – – – – – "Waldweben," from "Siegfried"

Brahms – – – – Symphony No. 2, in D major, Op. 73

Allegro non troppo.
Adagio non troppo.
Allegretto grazioso (Quasi Andantino).
Allegro con spirito.

Soloist, Mr. VLADIMIR De PACHMANN.

THE PIANO USED IS A CHICKERING.

Descriptive and Analytical Notes prepared by
G. H. WILSON.

Cherubini was the son of a Florentine musician. He began to study music when six years of age. At sixteen, he had composed an oratorio, three cantatas, and some lesser works. Born four years later than Mozart, Cherubini, who died in 1842, forms a link between the classic and romantic schools. All his works are notably pure in form, those of his church period being superb examples of constructive skill; while, in sentiment, they are scarcely less noble than those of Bach and Beethoven.

Cherubini's artistic career is divided into three periods. "The first, 1760–91, when he was writing motets and masses *à la* Palestrina and operas in the light Neapolitan vein, may be called the Italian period. The second operatic period opens with 'Lodoiska,' though the beginning of the change is apparent in 'Demophon' (1788) in the form of the concerted pieces, in the entrance of the chorus, and the expressive treatment of the orchestra. 'Médée' and 'Les Deux Journées' form the climax of the operatic period. The third period, that of his sacred compositions, dates, properly speaking, from his appointment to the Chapelle Royale in 1816, though it may be said to have begun with the mass in F (1809), which is important as being the first sacred work of his mature life, though it is inferior to that in A, and especially to the requiem in D minor. The requiem in C minor is at once his greatest and most famous work."

Though he composed many works for the stage, and was at the head of the Paris Conservatoire for an extended period, Cherubini made no lasting impression on French opera. Like Gluck in some respects, his music, when contrasted with the livelier muse of Boïeldieu and Auber, who came after him, was thought too severe by the volatile French. He wrote the two-act opera "Anacréon, ou l'Amour Fugitif," in 1803; and it was produced at the Grand Opera, Paris, on October 4 of the same year. The work suffered from a poor libretto, and, while containing numbers of great beauty, failed to win the popular success throughout Europe which was accorded the earlier operas, "Médée" and "Les Deux Journées."

The overture has long been a favorite concert piece. It is related that, when first performed in London, it received a double encore. "J. W. H.," in the *Quarterly Musical Magazine*, writes: "In the overture to 'Anacreon' there are fewer passages in the fugue style, fewer laborious or abstruse modulations, than may be found in Cherubini's admired predecessors; but, to compensate for the absence of these, there is a novelty of melody and elegance and brilliancy of effect prevailing throughout this piece which cannot fail to rivet the attention of all who possess the least taste in our art. The first horns, by sustaining A and E, then moving to the chord of D, prepare the way for a very singular and effective passage, which is taken up alternately by the flute, violin, and violoncello, between each preparatory sounding of the horns, until the movement ends with the dominant

seventh in full harmony by the whole band. Nothing (to look at the score) can possibly be more simple, and, certainly, nothing can be more effective. It is the harbinger of good things to the *allegro* movement that follows, commencing on one note only by the bass. At the end of two bars there arises a very simple passage, which may be called the subject of the overture, as it is heard throughout until nearly the close, alternating from one instrument to another in a very extraordinary manner. The long continuation of the *piano*, and the gradual accumulation of the *crescendo*, are strikingly displayed in the first fifty bars; and when the climax arrives, by the full burst of the orchestra, no doubt can possibly remain in the mind of the scientific hearer that our author is a man of superior abilities. I would point out a beautiful passage toward the end as a delightful contrast to the brilliant ones that precede and follow it. There is great similarity to Mozart's style in this part: it is tender, graceful, and in the true chiaroscuro of harmony, a passage bearing strong indication of the elegant mind of its author."

Concerto for Piano in D minor. **Mozart.**

Allegro.
Romanze.
Rondo (*Allegro assai*).

In his exhaustive "Life of Mozart" Otto Jahn writes regarding Mozart's pianoforte concertos: "Of the twenty-five concertos for pianoforte and orchestra, Mozart wrote seventeen while in Vienna, probably between 1783 and 1786. At that period Mozart played much at concerts, and they were intended for his own use. Writing to his family Dec. 13, 1782, concerning generally the first group of three in F, A, and C, which he afterward published by himself, and offered to the 'highly respectable public' for four ducats, 'beautifully copied and revised by himself,' he said: 'The concertos are a happy medium, between too easy and too difficult: they are very brilliant, pleasing to the ear, without, of course, being empty. Here and there are places which appeal exclusively to connoisseurs, but even ignoramuses will be pleased with them without knowing why.'

"Each concerto may be regarded as a well-organized whole, to be as such apprehended and rendered. In addition to this the music is genuine pianoforte music, sympathetic and brilliant, although at the present day presenting no technical difficulties. The astonishing rapidity, particularly in the left hand, which may be termed unique, would scarcely be much thought of now, although an imperfectly trained executant would still find difficulties in Mozart. Mozart has undoubtedly done much to improve the pianoforte, and has laid the foundation of its future development (and the essential merit and originality of his concertos consists in his combination of the orchestra and solo instrument into a whole), but he has not by any means exhausted the resources of the instrument. Generally speaking, his aim was not chord-playing or the production of massive effects, but clearness and transparency,—qualities which especially belonged to the instruments of the day. While the tendency of modern execution is to turn the piano into a sort of independent orchestra, Mozart's endeavor was rather to reveal the specific qualities of the pianoforte in clear and unmixed contrast with the orchestra. His was, at least, the right path for the development of pianoforte execution. The principal excellence of the concertos lies, however, not in their executive difficulties, but in their musical abundance. In conception and workmanship they display lofty impulse and perfect freedom."

"Waldweben" ("Voices of the Forest") is the title which has been given to a portion of the music in the Second Scene of the Second Act of "Siegfried" which has been arranged for concert use by H. Zumpe. In transference from the theatre to the concert-room it has undergone so many changes, by the omission of the dialogue, etc., as virtually to make it almost an independent composition. Still, the scene depicted remains the same, and may be easily imagined. At sunrise Siegfried is taken by his foster-father, Mime, far into the depths of the forest in which he has been brought up, in order that in an encounter with the giant Fafner, who has assumed the shape of a lizard-like dragon, he may learn what fear is. As Siegfried, with his sword at his side and his horn slung over his shoulder, seats himself under a lime-tree near the dragon's cave, Mime removes to a distance to watch the result. The scene is one of the most picturesque in the entire drama; and the music which accompanies it serves as a bright example of Wagner's wondrous power of depicting nature by means of musical tones, or, to speak more accurately, of exciting in the hearts of his hearers the same emotions which a picture of the surrounding scenery would do, and at the same time of revealing to them what is passing in Siegfried's mind, as he muses within himself. In affecting this double purpose, Wagner has resorted to the simple expedient of employing, almost continuously throughout the scene, a motive representative of the mysterious sounds of the forest, which at times is accompanied by, and at others is interrupted by, other motives bearing upon Siegfried's life, which have done duty in previous portions of the tetralogy. For a due comprehension of the master's intentions, familiarity with these is indispensable. It is sufficient, however, to quote them in the order of their occurrence, docketing each with the title which it has received in explanation of its allusion.

First in importance is the motive proper to the "Waldweben," or "Voices of the Forest," which imparts a local coloring to the entire scene, and is seldom absent. Its general character will be apparent from the first few opening bars, premising that later on, as the sun rises higher in the heavens and all grows more animated, with a change of rhythm from 2-2 to 6-8, and a change of key from D minor to E major, we have twelve semi-quavers in the bar instead of eight quavers.

Left alone with his thoughts, Siegfried first muses about his parents, whom he has never seen, and wonders what they were like. This we divine from the introduction of a motive (clarinet) from "Die Walküre," which appears therein whenever Siegmund, Siegfried's father, expresses sympathy for his mother, Sieglinde, and thus symbolizes "The Walsung Family in Love and Grief." The thought of his mother awakens in him a longing for love, a revelation of nature; and this is indicated by the motives entitled "Love of Life" ('cellos) and — introduced and accompanied by a wave-like figure (from "Rhinegold") — "Woman's Wonder and Worth" (solo violin).

Revelling in the beauties of the scene before him, he listens to the songs of the birds, who subsequently, when he has learned to understand their language, afford him capital advice by warning him against Mime's treachery, and telling him of the hoard and the ring and of the sleeping maiden, Brünnhilde, surrounded by fire, whom he is to awaken as his bride. Further, in the course of development, allusion is made to the motive of "The Sword" (oboe, clarinet, and horn) and to "Brünnhilde's Slumber Motive." But the birds keep up their song to the end. (C. A. B.)

ENTR'ACTE.

Just after Cherubini had been appointed Director of the Paris Conservatoire, Berlioz entered that institution as a pupil. In his Mémoires, Berlioz records the following: —

"Scarcely come to the direction of the Conservatoire, Cherubini, in taking Perne's place, who had just died, wished to mark his accession by an unknown rigor in the interior organization of the school, where puritanical strictness was not exactly the order of the day. In order to make the intercourse between the pupils of both sexes impossible outside the surveillance of the professors, he gave orders that the men should enter by the door in the Faubourg Poissonnière, and the women by that in the Rue Bergère, these different entrances being placed at the two opposite extremities of the building. In betaking myself one morning to the library, ignorant of the moral decree that had just been promulgated, I entered, according to my custom, by the door in the Rue Bergère, the feminine door, and was about arriving at the library, when a servant, stopping me in the middle of the court, wished to make me go out, to return to the same point where I now was, by entering at the masculine gate. I considered this so ridiculous that I sent the livery Argus about his business, and pursued my way. The rogue wished to pay his court to his new master by showing himself as strict as the latter was. He did not, therefore, consider himself beaten, but ran to tell the circumstance to the director. For a quarter of an hour I was absorbed in reading 'Alceste,' not thinking any more about this incident, when Cherubini, followed by my denouncer, entered the reading-room, his countenance more cadaverous, his hair more erect, his eyes more malicious, his step more abrupt than usual. He made the tour of the table on which several readers were leaning their elbows. After successively scrutinizing them all, the servant, stopping before me, cried out, 'Le voilà!' Cherubini was in such a rage that he remained for a moment without articulating a word. 'Ah, ah, ah, ah! c'est vous,' he said at length with his Italian accent, which made his fury the more comical: 'c'est vous qui entrez par la porte, qué-qué-qué zé ne veux pas qu'on passe!' 'Sir, I did not know of your prohibition: another time I will conform myself to it.' 'Une autre fois! une autre fois! Qué-qué-qué vénez-vous faire ici?' 'You see, sir, for what: I came here to study Gluck's scores.' 'Et qu'est-ce qué, qu'est-ce qué-qué-qué vous regardent les partitions de Gluck? et qui vous a permis dé vénir à-à-à la bibliothèque?' 'Sir' (I began to lose my *sang-froid*), 'Gluck's scores are the most beautiful I know of in dramatic music, and I have no need of anybody's leave to come and study here. The library of the Conservatoire is open to the public from ten o'clock till three. I have the right to make use of it.' 'Lé-lé-lé-lé droit?' 'Yes, sir.' 'Zé vous défends d'y revenir, moi!' 'I shall return to it, nevertheless.' 'Co-comme — comment — comment vous appelez-vous?' cried he, trembling with rage; and I, in my turn, turning pale: 'Sir! perhaps my name will be known to you some of these days, but as for to-day . . . you shan't know it!' 'Arrête, a-a-arrête-le, Hottin' (the servant was so called), 'qué-qué-qué zé lé tasse zeter en prison!' The two of them thereupon proceeded, to the great consternation of the assistants, to pursue me round the table, upsetting stools and desks, without, however, being able to reach me; and I finished by taking to flight in my race, while shouting out these words, with a burst of laughter, to my persecutor: 'You shall neither have me nor my name, and I will soon return here to study again Gluck's scores.' There, that is how my first interview passed with Cherubini. I do not know whether he remembered it when I was afterwards presented to him in a more official manner. In any case, he was pleasant enough twelve

years afterwards; and in spite of him I became custodian, and at last librarian, of that very library from which he had wished to chase me. . . . As to Hottin, he is now my *garçon d'orchestre*, and most devoted, and the most furious partisan for my music. He even pretended, during the last few years of Cherubini's life, that there was only myself fit to take the place of the illustrious master in the direction of the Conservatoire."

Symphony No. 2, in D, Op. 73. **Brahms.**

Allegro non troppo.
Adagio non troppo.
Allegretto grazioso (*Quasi Andantino*).
Allegro con spirito.

Brahms's symphony is written, with the usual practical habit of this composer, for the instruments obtainable in every concert-room. He has not even introduced his favorite *contra-fagotto*, or double bassoon: a bass tuba is the only addition to the orchestra ordinarily employed by Beethoven.

First Movement.

The work is in four movements, following one another in the usual order: the first, an *allegro ma non troppo*, in 3-4 time, in the subject of which we like to trace a certain family resemblance to that of the "Eroica" of Beethoven. After a bar from the 'cellos and basses a pair of horns start the melody, which is continued by the flutes, clarinets, and bassoons, then taken up by the other pair of horns, then again relieved by the same wind as before, and, lastly, ending in the strings alone, which enter at the seventh bar. The strings fire off in a descending passage into a mysterious interlude of drum, trombones, and tuba, leading to an episodical subject still in the key of D, nicely divided between the strings and the wind, and worked in close imitation at a single bar's distance. This is succeeded by an episode founded on the theme, first with a figure of quavers in the strings as counterpoint and another phrase made, by "diminution," out of the initial three crotchets of the two bars just mentioned. The second subject is introduced by four bars of modulation in the strings, which lead into F-sharp minor, in which key, with occasional excursions, a new section is laid. This section is *sung* by the 'cellos and viola, the former above the latter; and a most singable melody it is, and it is accompanied overhead by pretty *arpeggio* figures divided between the two violins. It is then repeated by the flutes, oboes, and clarinets, with a new accompaniment in the violins. Its end is marked by a quicker repetition of the pair of quavers, and then it is broken in upon by an entirely new phrase (theme in the brass), bringing in the key of A major, which might have been expected for the melodious second subject, the *tempo* being slightly slackened. This again leads into another new phrase, the basses, though in crotchets, being practically in unison with the other strings, as quoted; and then comes a very fine passage, perhaps not so entirely original as the rest, but very effective, in which the clarinets, first and second horns, and violas maintain a syncopated accompaniment, while the violins, in octaves, keep up a dialogue with the basses, 'cellos, and bassoons above and below it, in a phrase taken from the first subject. This is considerably prolonged, and then we have a recurrence for eight bars of the second subject in the strings, with embroidery of triplets in the flute; then another eight bars in which the conditions are exactly reversed. Shortly after this, we arrive at the double bar, and the first half of the *allegro* ends in the key of A. The first half is repeated entire, according to the excellent old custom; and then the working out begins in the key of F, with the opening subject of the work mixed with a

new figure. From the key of F it passes to that of B-flat, in both keys the bass lying on a "pedal" on the third of the key.

We then have a *fugato* passage built out of the phrase from the original subject, with an independent counterpoint in the violins and another in the second violins, and with a very definite phrase in the basses. All these are used as independent figures. As the working out proceeds, we have a succession of loud and angry passages formed out of previous materials, all used in new lights, and expressing a very different sense from that which they before conveyed, and passing through many keys.

The *reprise* of the first section is at length reached by a descending scale in the flute and clarinet. The theme is now given not, as at the outset, to the horns, but to the oboes. The repetition of the previous matter proceeds, but with many alterations and much reduction. The *coda* will be recognized by a long and beautiful solo for the first horn, very near the beginning accompanied by the strings only, in great part with figures from the main episode. From this point the movement continues tranquil and expressive to the end.

Second Movement.

The second movement, *adagio non troppo*, is more complicated and meditative, and makes more demands on the attention. It is in the key of B, the third below that of the preceding *allegro*, and begins with a long melody in the 'cellos, accompanied for the first two bars by the bassoon, with a second melody almost equally independent with the first. The flutes, with trombones an octave lower, join in, and later on repeat the first part of the theme. This is followed by a new subject or figure, which, prepared by the horns, is taken up by the oboes, flutes, and basses, one after the other. The time then changes to 12-8 ; and the flutes give out a new, highly syncopated subject, accompanied by the oboes, bassoons, and 'cellos. After two bars, the clarinets interrupt. Then the new theme goes to the violins, then once more to the flutes and upper wind, and then — this time in the minor key — to the 'cellos and basses, with a rich embroidery above it, first in the violins, and then taken up and repeated by various combinations of instruments. Then we have the first theme, with its melodious bass back again in the key of D, and next in that of B, with several variations of form. This supplies material enough to complete the *adagio*, which ends in common time with fragments of the first theme, and much enforcement of the little demi-semiquaver figure in the bass thereof.

Third Movement.

The third movement, though entitled merely *allegretto grazioso*, is virtually a *scherzo*. It begins with a quintet of oboes, clarinets, and bassoons, the 'cello keeping up a very charming accompaniment of quavers *pizzicato*. After this has been discussed, the pace changes to *presto*, and a theme related to the last is given in quavers, leading to a triumphant strain in C. After this and some subsidiary matter, the first subject returns in the original *tempo*. Then the *presto* interrupts again, but with a new subject,— worked at some length, and passing through two bars of 9-8, and two bars of 3-4, to the resumption of the first theme, this time in the strings, and in the key of F-sharp; and with some charming development of this the *allegretto* comes to a conclusion. It was encored at the first performance at Vienna, — a rare distinction at the Philharmonic Concerts there, and said to have been accorded to no other symphony movement within recollection but the *andante* of Mendelssohn's "Italian" symphony.

Fourth Movement.

The *finale* is marked *allegro con spirito*, a direction much in favor with Haydn and Mozart, but rarely used by Beethoven (Op. 9, No. 3; Op. 12, No. 3,—"*con brio*" is his usual term), and perhaps never by Mendelssohn or Schumann. And, indeed, the movement, though as individual as either of those that have preceded it, is inspired by the healthy, happy spirit of the two older masters, though we confess we are unable to see, except in the most general way, that likeness in it to Mozart which more than one foreign critic has recognized, unless this is claimed for its *quasi*-unison commencement, which is certainly of frequent occurrence in Mozart's symphonies.

The *allegro* begins *sotto voce* with a lively theme in the strings, unison to the end of the second bar, and after that in harmony. The conclusion of this, following immediately on the last quotation, with the bassoon doubling the strings, is very happy. This goes off through a few modulatory bars to a close on G. Then comes a loud section, and then some modulation, with holding notes in the wind, and figures in the strings, leading into the key of A, and to the second subject proper (strings), obviously related to rather than contrasted with the former principal theme, according to a frequent habit of Haydn's. We then have a transition section to a display for the flutes, clarinets, oboes, and bassoons in thirds, supported by the strings. The *coda* which closes the first section of the movement introduces a new figure. The working out begins in D, with the principal theme in the strings, exactly as at the commencement. It soon, however, leaves this plain path and begins to modulate. The first novelty of moment is an episode *tranquillo* in groups of triplets alternating between wind and strings, and largely coloring the rest of the working-out section down to its termination *pp*. The *reprise* is marked by stern compression throughout, for which, however, we are compensated, as in the case of the first movement, by a long and masterly *coda*, founded chiefly on the second subject, and the episode in triplets, the former with a new and interesting accompaniment, *molto pp. e leggiero*, in the strings. It begins very softly, increases from that to *forte*, then to double *forte* by long crescendos, and forms a most brilliant and exciting termination to a truly noble symphony.

It would be a mistake to infer from the expression of some of the German critics that this symphony is a light and easily intelligible work.

It is indeed conceived in a very different disposition from Mr. Brahms's former one in C minor. It reflects a less sombre state of mind and less conflict than do some portions of that work, especially the first movement and the introduction to the *finale*. The subjects are here, except in the *adagio*, more marked and more easily apprehended; and the working is more varied. But this does not imply that the new work is a trifle. Here, as in the sextets, pianoforte quartets, overtures, and other instrumental compositions of this writer, and even in his songs, he adheres to the motto that he saw so often in the Leipzig Gewandhaus when he was a lad,—*Res severa est verum gaudium;* and the hearer requires to think as he listens, in order to gain the pleasure which the music so abundantly contains, and which it will inevitably yield in full measure on close acquaintance.— *Sir George Grove.*

Brahms wrote no symphonies for publication until his chamber-music, songs, and other compositions, embracing choral forms, had made him renowned in two hemispheres. Such an example of deliberate repression of talent is without a parallel. The total number of his symphonies is four. Nine years represent the period of their composition, the one in C minor, his first, having been performed on Nov. 4, 1876. The second symphony was a Christmas present to the world, in 1877.

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PROGRAMME.

Beethoven – – – – Symphony No. 3, in E-flat, "Eroica"

Allegro con brio.
Adagio assai (Marcia funebre).
Scherzo (Allegro vivace).
Finale (Allegro molto; Poco Andante con espressione; Presto).

Ambroise Thomas – – – – – Aria, Mad Scene, "Hamlet"

Wagner – – – – – – – "A Faust Overture"

Massenet – – – – – – – – Aria, "Herodiade"

We er – – – – – – – Overture, "Oberon"

Soloist, Mlle. CLEMENTINE DE VERE.

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Overture, "Oberon." **Weber.**

The overture to "Oberon" is too well known to need extended description at this time. The themes are from the opera. The opening movement, *adagio sostenuto*, almost wholly consists of fairy music, in the composition of which Weber scarcely had a superior. The magic horn begins, and the fairies answer by their presence. Next appears an echo of Sir Huon's march, played as he returns home from his successful mission. After this, the charming, fanciful music continues till a *fortissimo* chord from the full orchestra ushers in the *allegro con fuoco* section, which begins with a subject taken from the quartet, "Over the dark blue waters." Subsequently, the horn call is again heard, and the clarinet gives out a second subject,—the theme of Huon's song, "From boyhood trained,"—which is supplemented by a passage from the great scene for soprano, "Ocean, thou mighty monster." There is also a reference to the chorus of spirits who are directed by Puck to raise the storm which makes shipwreck of the lover's bark.

Weber wrote "Oberon" to please the English, and learned their language at the age of forty, that he might compose in the spirit of that people. In a letter to Kemble, he says, "The English opera is rather a drama with songs." Here lies the reason of Weber's departure in "Oberon" from the scheme of unity of musical drama achieved in "Der Freischütz." Moreover, he knew the English to be "partial to drastic effects, with strong nerves, not quick in their artistic appreciation, wedded to established forms, but in their phlegmatic constitution requiring strong stimulants."

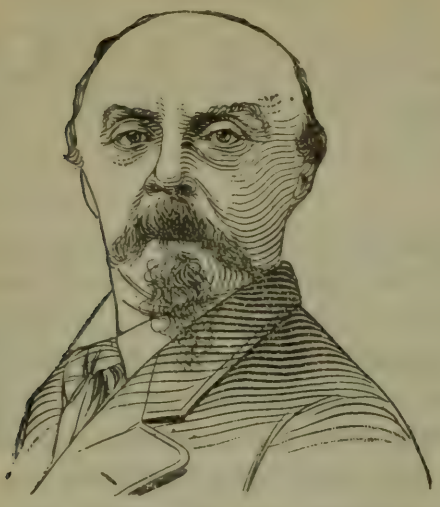
"A Faust Overture." **Wagner.**

Molto sostenuto.
Molto agitato.

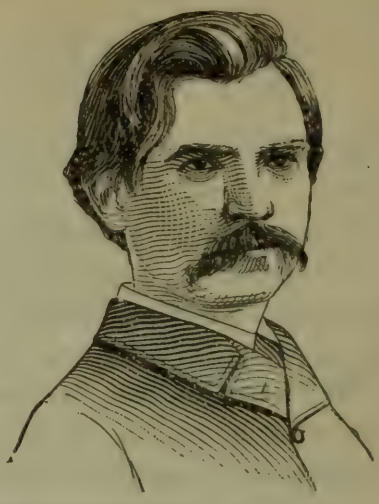
Wagner reached Paris in 1839, seeking the acceptance of his opera of "Rienzi," which, if successful there, would open the doors of continental theatres to him. His desire was balked; for, as all amateurs know, the Paris period 1839–42 was one of the many cruelly hard chapters in the career of the greatest dramatic composer the world has known. But the indomitable will and energy of the man did not permit him to be idle. Though often obliged to accept the most commonplace tasks,—copying music, making arrangements for various instruments, among them the *cornet*,—in order to have bread to eat, he never lost sight of his ideal. The orchestral con-

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With sincere regards, yours truly,

DR. HANS VON BÜLOW.

HAMBURG, 27th May, 1890.

EUGEN D'ALBERT'S LETTER

—TO—

WM. KNABE & CO.

TRANSLATION.

During my sojourn here I had frequent opportunities to make myself acquainted with the Knabe Pianos, and from fullest conviction I declare them to be the *best instruments of America.* Should I return here for artistic purposes,—which may be the case very soon,—I shall most certainly use the pianos of this celebrated make. I give this testimonial with pleasure, voluntarily, and entirely *unsolicited* by the house of Knabe.

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certs at the *Conservatoire* he declared to be the one thing then worth attention in Paris. It was after a rehearsal of Beethoven's ninth symphony at the *Conservatoire** in the winter of 1839 that Wagner conceived the idea of composing music to "Faust." His original plan was the writing of a symphony, the work played to-day to stand as its first movement. The plan was not carried out. The letters of Wagner to Liszt and Liszt to Wagner (perhaps the most interesting books of the generation) contain many references to the "Faust" overture, which had a trial performance in Dresden in 1844.

Writing in 1848, Wagner says: "Herr H—— tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work,—only I should like to have the manuscript back again." Four years after: "Of the performance of the 'Faust' overture, I had heard nothing beyond your own brief notice. I cannot be angry with this composition, although many detached things in it would not now flow from my pen, especially the somewhat too plentiful *brass* is no longer to my mind." Liszt is a long time answering Wagner; but finally, in 1852, he ventures to criticise (an unusual attitude for him to take). "Your 'Faust,'" he writes from Weimar, "you will receive by to-day's post. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. . . . If, instead of this, you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner replied immediately, thanking Liszt for his comments, but deferring for a time the exemplification of his idea, which on Nov. 9, 1852, he does submit: "You beautifully spotted the lie when I tried to make myself believe that I had written an 'Overture to Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it *Faust in Solitude.* At that time I intended to write an entire Faust symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The feminine floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remained unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If, now, from a last remnant of weakness and vanity I hesitate to abandon this Faust work all together, I shall certainly

* M. Jullien, in his book on Wagner, tells us that Schlesinger, editor of the *Gazette Musicale*, got Habeneck, director of the Paris *Conservatoire*, to agree that Wagner should write for the *Society of the Concerts of the Conservatoire* a work based upon Goethe's "Faust." On the completion of the "Faust" overture, the Society decided not to play it, pronouncing it a "long enigma." Nevertheless, Schlesinger said in his paper that it was performed, and had obtained "unanimous applause."



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have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, *Faust in Solitude;* or, *The Solitary Faust*, 'a tone-poem for orchestra.'" Liszt persists, however; for in a few weeks he replies: —

"I am glad my marginal notes to your 'Faust' have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will undertake the printing." In this letter, Liszt asks the gift of the manuscript.

The matter is not again mentioned in three years. Meanwhile, Liszt finished *his* "Faust" symphony. The letter (Jan. 19, 1885) wherein Wagner expresses a desire to see Liszt's "Faust" contains the following: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here [Zurich], under the title of 'A Faust Overture.' The motto will be: —

"'The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control,
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse and death a longed for rest.'

English of CHAS. T. BROOKS.

But I shall not publish it in any case." Liszt approves (for Wagner has done what he asked of him), and urges Wagner to hasten to him a copy of the new work, which he wants to perform in February. The letter to Liszt accompanying the score of the new work is significant: "Dearest Franz, herewith you receive my remodelled overture. . . . To me the composition is interesting only on account of the time from which it dates: this reconstruction has again endeared it to me, and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience, and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work, and the coarseness one has cast off. You will be better pleased with the middle part. I was unable to introduce a new motive, because that would have involved a remodelling of the whole work: all I was able to do was to develop the sentiment a little more broadly in the form of a kind of enlarged cadence. Gretchen, of course, could not be introduced, only Faust himself." Here follows the motto for the second subject, which does not appear on the printed score, one of the four lines beginning (*vide* Bayard Taylor's translation),—

"A sweet uncomprehending yearning."

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THE BOSTON HERALD,

In a recent criticism of a ***Philharmonic Orchestra Concert*** in that city, speaking of the celebrated pianiste, ***Frl. Adele Lewing,*** who had made an exceptionally great success, having been recalled five times, said:

"Frl. Lewing confirmed the good impression she made here last season in her performance of the first movement of Beethoven's E-flat concerto. She is a very capable musician and an excellent pianist, having a thorough command of all technical difficulties, a clear clean touch, and excellent taste in her playing. *The beautiful instrument used by the player was a delight to the eye, and responded to her touch with fine effect.*"

The piano was a ***HENRY F. MILLER ARTIST GRAND, in Mahogany Case.***

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In this letter Wagner is disposed to publish. Liszt tells Wagner he likes the changes,— "the work has decidedly gained by them," — and says the Härtels will give *twenty louis d'or* as an *honorarium*. Wagner agrees, but would rather it would be twenty *pounds*.

A compilation from an analysis of the overture (which, Mr. Edward Dannreuther says, is "the first work having the true stamp of Wagner") is appended: —

"The work, which closely follows the traditional form of classic overture, opens with an *introduction*, or, more properly speaking, an exposition *in nuce* of almost the entire material treated in its course. The phrase given out by the violins at the beginning of the eighth bar is a modification of that with which the work commences, and subsequently becomes the leading subject of the *allegro*. To this succeeds a plaintive cry from the upper wind instruments, similarly accompanied, and immediately repeated a fourth higher. An ascending chromatic passage for the double basses and bassoons, accompanied *tremolando* by the violas and 'cellos, leads up to a passage by flutes, oboes, and clarinets, accompanied by the strings, shortly after which the *introduction* comes to a half-close on the dominant. The *tempo* now changes to *allegro molto*, with a reappearance of the theme first heard, but now somewhat transposed. It is given out by the first violins, accompanied by low horns and bassoons, but soon breaks off into a restless figure for the strings. This is maintained for some time till a *fortissimo* is gradually reached; and on its sudden subsidence the plaintive cry of the upper 'winds' is twice heard. A modification of the theme last mentioned follows, with a pendant, several times repeated, which brings us to a full close in D minor, and to a transitional passage, leading eventually to the 'second subject' proper of the movement (theme in the flute). This is answered by the strings, starting in A major and at a more moderate pace. A return to F major (*a tempo*) brings us to the 'working out' section, a point to be noticed in its course being the first entry of the trombones on a chord of the diminished seventh, accompanied *fortissimo* by the whole orchestra, followed by a chord of the second. Still more remarkable is its resolution. Greatly as this resolution has exercised the minds and excited the ire of purists and pedagogues, it is as allowable on enharmonic principles as for its ethereal beauty. The latter part of the 'working out' section is mainly occupied by the first subject of the *allegro*, but with different treatment. In the recapitulation, which starts 'wild,' effective use is made of the trombones, hitherto sparingly employed, in giving out the principal subject. The second subject now appears, in a new key; and in this way the work ends peacefully and tranquilly,— in a manner suggestive of the presence of 'the ever womanly,' which, as Wagner has beautifully expressed it in his pamphlet on Beethoven, may be taken to represent 'the spirit of music that draws us on and upwards, and leads us on the way to redemption.'"

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Scherzo (*Allegro vivace*).
Finale.

The "Heroic" was the eighth symphonic work by Beethoven heard in Boston. The date of its first performance here, Dec. 13, 1851, is the eleventh year of the epoch which the performance of the fifth (C minor) symphony established. Since the Boston Symphony concerts were founded, the "Heroic" symphony has been heard every season but one. Beethoven completed the work in 1804, inscribing it "*Sinfonia grande, Napoleon Bonaparte*, 1804, *im August, del Sigr. Louis van Beethoven, Sinfonia* 3, *Op.* 55." Napoleon's career up to the time of his coronation as emperor inspired this dedication; that event so angered Beethoven that he tore off the title-page, to restore it years afterwards at news of Napoleon's death. The symphony was purchased by Prince Lobkowitz, and several times performed at his house in 1805. Its first public hearing took place April 7, 1805, at a concert given by Clement, the violinist, for whom the master subsequently wrote his violin concerto.

The following extract from Schindler's "Life of Beethoven" indicates the origin of the "Heroic" symphony: —

"In his political sentiments, Beethoven was a Republican: the spirit of independence natural to a genuine artist gave him a decided bias that way. Plato's Republic was transfused into his flesh and blood, and upon the principles of that philosopher he reviewed all the constitutions in the world. He wished all institutions to be modelled upon the plan prescribed by Plato. He lived in the firm belief that Napoleon entertained no other design than to republicanize France upon similar principles, and thus, as he conceived, a beginning would be made for the general happiness of the world. Hence his respect and enthusiasm for Napoleon." Vienna knew of Beethoven's sentiments toward Napoleon, as did General Bernadotte (afterwards king of Sweden), at that time French ambassador to the Austrian Court. It is known that Bernadotte and Beethoven met on several occasions; that Beethoven was asked by the diplomat to compose a piece in honor of the first Consul is also attested. Beethoven began the work in 1803, after a period of melancholy caused by increasing deafness. Again we may quote Schindler, who speaks on the double authority of Lichnowsky and Ries, who were present when the incident detailed below occurred: —

"A fair copy of the musical work for the First Consul of the French Republic, the Conqueror of Marengo, with the dedication to him, was on the point of being despatched through the French Embassy to Paris, when news arrived in Vienna that Napoleon Bonaparte had caused himself to be proclaimed Emperor of the French. The first thing Beethoven did on receiving this intelligence was to tear the title-leaf off the symphony (on it were written the words 'Napoleon Bonaparte'), and then fling the work itself, with a torrent of execrations against the French Emperor — against



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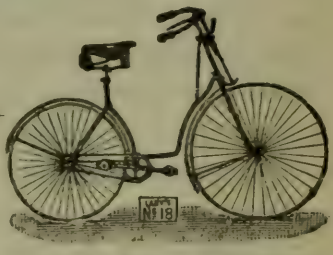
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the new 'tyrant'—upon the floor, from which he would not allow it to be lifted. It was a long time before Beethoven recovered from the shock, and permitted this work to be given to the world, with the title 'Sinfonia Eroica,' and underneath it this motto, '*Per festigiare il souvenire d' un gran' uomo.*' I shall only add that it was not till the tragic end of the great Emperor at St. Helena that Beethoven was reconciled with him, and remarked that, seventeen years before, he had composed appropriate music to the catastrophe, in which it was exactly predicted musically, but unwittingly,—alluding to the Dead March in the symphony."

Both Berlioz and Wagner have given the world their interpretations of the third symphony; Berlioz, with a more technical handling than Wagner, who seeks only to discern the soul of the composer. We append Wagner's estimate of the "Heroic" symphony, as translated from his "*Programmatische Erläuterungen.*" This extremely important tone-poem—the master's third symphony and the work in which he first completely asserted his individuality—in many respects is not so easy to understand as might be anticipated from its title, because it is precisely this title which unintentionally leads one to look for a succession of heroic achievements, represented by tone-pictures in a certain historically dramatic sense. He who relies upon such expectations for a proper understanding of this work will certainly feel perplexed; and, though at last he may arrive at the truth, it will be without having derived full enjoyment from it. If, therefore, I have undertaken the task of explaining as briefly as possible the views I have formed of this musical creation from its poetical intent, I have done so in perfect good faith, and with the view of imparting to future listeners to the work such a knowledge of it as otherwise they would not of themselves be able to attain, except after having repeatedly heard it played in the most perfect manner.

In the first place, its appellation of "heroic" is to be taken in its broadest sense, and by no means as referring simply to a military hero. If by "hero" is generally to be understood the full, perfect man, who is capable of experiencing in their highest degree and intensity all the purely human sensations of love, of pain and power, we shall then be able correctly to grasp the drift of the subject which the artist has sought to impart to us through the powerfully impressive tones of his work. It is the artistic aim of this work to deal with all the manifold and forcibly convincing sentiments of a strong and fully developed individuality, to which nothing human is strange, but which comprises in itself everything that is really human, and in this way asserts, after the sincerest manifestation of every noble passion, that it has arrived at a definition of its nature which unites the most feeling tenderness with the most energetic power. It is the heroic aim of this work of art to portray the advance toward this conclusion.

First Movement.

The first movement comprises, as it were, in a glowing focus all the most ambitious, youthful, and active emotions of a richly endowed human char-

acter. Bliss and woe, pleasure and pain, cheerfulness and sadness, thinking and longing, languishing and revelling, boldness, defiance, and an indomitable self-reliance alternate and assert themselves so fully and so directly that, while we are sensible of all these emotions, we feel that not one of them can perceptibly be detached from the others, but that our interest must be centred in the man who reveals himself as susceptible to them all. Nevertheless, all these emotions proceed from one main faculty, and this is energetic power. This power, infinitely enhanced by all emotional impressions, and forced to an utterance of the superabundance of its nature, is the mainspring of this musical picture: it masses itself — toward the middle of the movement — into an annihilating force, and asserts itself so defiantly that we seem to see before us a world-destroyer, a Titan fighting with gods.*

Second Movement.

This crushing power, which at the same time fills us with feelings of rapture and dread, presses on toward a tragical catastrophe, the serious importance of which manifests itself to our feelings in the second movement. This manifestation is presented by the tone-poet in the garb of a funeral march. The sensation imparted to us by its keenly expressive musical speech is one of overwhelming grief and solemn mourning; it seems to portray the progress of an earnest, manly sadness from mournful complaining to tender emotion, to remembrance, to tears of love, to heartfelt elevation, to inspired exclaiming. From feelings of pain there springs up a new power which warms and elevates our feelings; to sustain this power, we recur again to pain; we yield ourselves up to it till it dies away in sighs; but at this moment we gather up again our full strength; we will not succumb, but endure; we express not our mourning, but cherish it with a manly and courageous heart. Who is there that can paint in words the endlessly manifold, but at the same time inexpressible, emotions which make themselves so delicately felt in their progress from pain to highest exaltation, and from exaltation to tenderest sadness, until their last dissolution in unsatisfied musing? The tone-poet alone could effect this in this wondrous piece of music.

Third Movement.

The third movement, by its excessive brightness, shows us man's power divested of its destructive daring by the severe pain by which it has been curbed. Its wild impetuosity has taken the form of fresh and lively activity; we yave now before us the lovable, cheerful man, who in health and

*That point in the first movement of the "Heroic" symphony where "recapitulation" begins is marked by a Beethoven joke in causing the horn to make an apparently false entry with the first four notes of the theme. Even now, this is often supposed to be a mistake of the horn-player. *Apropos*, Ferdinand Ries writes: "Those who are not initiated into this secret of the score must ever think the horn-player has miscounted and made a false entry. At the first rehearsal of this symphony, which was a stormy one, and where the horn-player stood next to Beethoven, taking it for granted that he was wrong, I said: 'Listen to that stupid fellow! Can he not count? It sounds wretchedly.' I think my ears narrowly escaped being boxed, and Beethoven did not forgive me for some time." Grove says: "This passage has actually been altered in performance to make it agreeable to the so-called rules of music. Fétis and the Italian conductors used to take it as if the notes of the horn were B, D, E, F. Wagner and Costa are said, though it is almost incredible, to make the second violins play G. If Ries 'narrowly escaped a box on the ears' for suggesting that 'the —— horn-player had come in wrong,' what sort of blow or kick would Beethoven have justly administered for such flagrant corrections of his plain notes?"

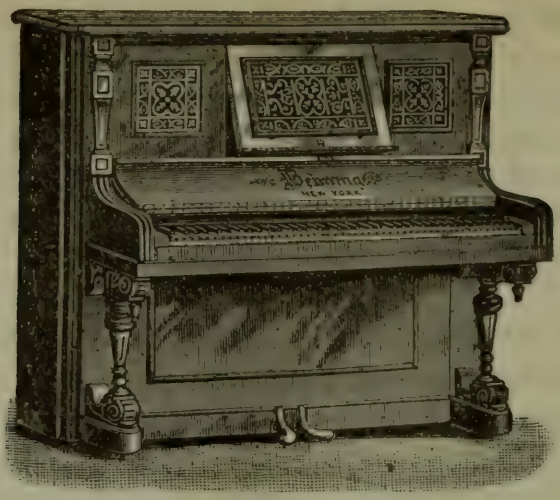
happiness passes through Nature's plains, smiling at her flowery fields, and making the forest heights resound with his merry hunting-horn. His present feelings the master imparts to us in this bright and vigorous tone-picture; and what these are he finally tells us by those horns which musically express the hero's gay and blithesome humor, but which at the same time is full of tender feeling. In this third movement the tone-poet shows us the man of sensibility, but from an opposite point of view to that in which he has presented him to us in the second movement; there the severely but bravely suffering, here the glad and vigorously active man.

Fourth Movement.

Those two sides of his nature the master now brings together in the fourth and last movement, in order at length to show us the complete and harmoniously constituted man in that condition of feeling in which the mere thought of pain has instigated him to deeds of noble activity. This final movement is therefore the consequent clear and explanatory antitype of the first movement. As in that we have seen all the human emotions, at one time making themselves felt by their infinitely varied utterances, at another repelling each other by their violent dissimilarity, so in this their various points of differences unite toward one conclusion, which by its harmonious comprehension of all these emotions presents itself to us in a goodly and plastic figure. This figure the master has restricted to a remarkably simple theme, which presents itself to us as something fixed and definite, and is capable of infinite development, from the most delicate fineness to extreme vigor. This theme, which may be regarded as representing a firm manly individuality is surrounded by, and from the beginning of the movement yields itself to, all the softer and tenderer emotions, which develop themselves into a declaration of the purely feminine element, which at last manifests itself in the manly principal theme — as it strides energetically through the whole movement — with continually increasing and varied interest, as the overwhelming power of love. This power breaks forth with all its fulness upon the heart toward the end of the movement. The restless motion ceases; and in noble and affecting repose love declares itself, at first gently and tenderly, then by degrees growing to ravishing enthusiasm, and at last taking possession of the entire manly heart, even to its lowest depths. Here once more this heart gives utterance to the thought of life's pains; yet the breast, overflowing with love, swells,— the breast which in its joy comprehends also its pain, just as if joy and woe in their effect upon mankind were one and the same thing. Once more the heart palpitates, and makes the tears of noble manliness to flow; yet from the charm of sadness breaks forth the triumphing shout of power, — that power which has allied itself to love, and in which the fully perfect man now rejoicingly calls out to us for an acknowledgment of his godhead.

But the unspeakable, which with the greatest embarrassment I have here attempted to hint at in words, could only be fully revealed by the master's tone language.

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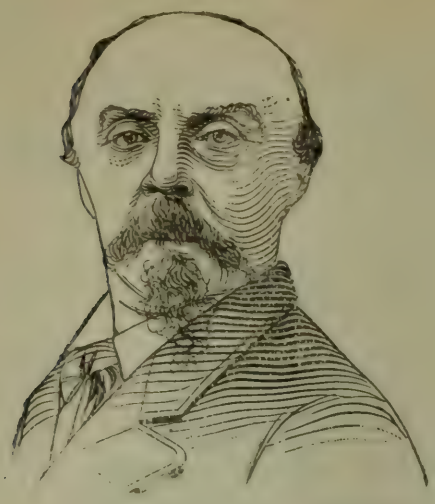
This is Schumann's "Spring" symphony. It emanates from the happiest period of his life. The obstacles to his marriage had been overcome, and he had won a high position as a composer and an authority in music. In a letter to Dorn in 1839, Schumann complains of the pianoforte as "too narrow a field for his thoughts," and announces his intention of applying himself to orchestral writing to make up for his want of practice. The B-flat symphony is the first published essay in the new (to him) and larger field. Years before, in 1829, when a Heidelberg student, undecided between the professions of law and music, he wrote to Wieck, his old pianoforte teacher and future father-in-law: "I detest theory pure and simple, as you know; and I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Of these juvenile student attempts in the symphonic form, one at least, in G minor, was played in public (in Schneeberg in 1833).

Schumann's love for Clara Wieck was the incentive which led him to persistent work in mastering the science of music, in overcoming his youthful "detestation of theory." The earliest of the four published symphonies was first performed at the Gewandhaus, Leipzig, Mendelssohn conducting, on March 31, 1841, having been composed but shortly before. A few weeks after the performance he wrote to a friend: "I have now a household of my own, and my circumstances are different from what they were. The time since you last heard from me has passed in happiness and work. I wished for you to hear my symphony. How happy I was at the performance! — I, and others also, for it had such a favorable reception as I think no symphony has had since Beethoven."

This state of things, as Grove says, the music reflects very characteristically. So full of it was Schumann's mind that the composition of the entire work — without the scoring — is said to have taken only four days.

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With sincere regards, yours truly,
DR. HANS VON BÜLOW.

HAMBURG, 27th May, 1890.

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— TO —

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TRANSLATION.

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The title "Spring Symphony," which, however, is not adopted upon the printed title-page, is Schumann's own. In the volume of letters ("Robert Schumann's *Briefe, neue Folge*," new series, B. & H., Leipzig), the first mention of it occurs: "Fancy," he says, "a whole symphony,— and a 'Spring' symphony, too!" Schumann has also put on record the fact that its connection with the bursting season of spring was his original idea; for an inscription on a portrait of himself, which follows the first two bars of the symphony, reads: "Beginning of a symphony, occasioned by a poem of Adolf Böttger's. To the poet, in remembrance, from Robert Schumann, Leipzig, 1842."

It is conceded that the buoyant symphony played to-day witnesses, in a truly astonishing manner, Schumann's forward stride in the technique of composition. Purists point out its "lovely imperfections," but few of these are unwilling to say, with Ehlert: "It possesses all the charm of a first creation; it is imbued with the fragrant breath of a young pine grove, in which the sun plays at hide-and-seek; it embodies as much of a bridal air as if Schumann were celebrating his symphonic honeymoon." Joseph Bennett points out the distinctions which marked the approach to composition in the higher forms between Schubert and Schumann. The former "worked up to higher manifestations of the symphonic forms through his larger pieces for the chamber, such as the octet; but Schumann passed at a step from the pianoforte to the orchestra, from the sonata to the symphony."

"Schumann," writes Wasielewski, "conceived and treated the symphonic form in a peculiar spirit, based on the study of masterpieces, especially those of Beethoven. The ideas are thoroughly Schumannic; higher artistic value is bestowed on them by the fact that these ideas are expressed in the old established form. They seldom reveal the arbitrary enormities which so often occur in his earlier works."

Grove points out that the trombone passage in the second portion of the *finale*, while, perhaps, containing a reminiscence of the first movement of Schubert's C major symphony,— heard by Schumann (who brought the MSS. from Vienna) at Leipzig, only a few months before the composition of the work,— is yet treated in his own way, producing a solemn effect not easily forgotten. An instance of Schumann's imperfect acquaintance with the orchestra of that date, also pointed out by Grove, is shown in the original score of the introduction. The energetic phrase for horns and trumpets, with which it begins, was first written a third lower (the corrected notes are D, B-flat, C, D); but, when the work came to rehearsal, under Mendelssohn, it appeared that the notes G and A, being stopped notes, could



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hardly be heard, and the change had to be made. This was for a long time a great joke with Schumann.

Writing to Mendelssohn from Dresden, in 1845, he says: "You are now in the middle of my symphony (rehearsing for the Gewandhaus concert). You remember the first rehearsal, in 1841, and the stopped notes in the trumpets and horns, at the beginning? It was exactly as if they had caught cold; and I am obliged to laugh now whenever I think of it."

There follows an analysis of the B-flat symphony from the pen of Mr. Joseph Bennett:—

First Movement.

"The first *allegro* is introduced by an *andante un poco maestoso*, which begins with a kind of motto phrase, stated in unison by horns and trumpets without accompaniment. Mendelssohn had an exactly parallel idea at the opening of his 'Hymn of Praise' symphony, which was performed a few months before Schumann wrote his symphony. That the credit of origination belongs to the author of the 'Hymn of Praise' is thus settled by dates, but Mendelssohn's friend and admirer may claim the merit of recognizing and frankly turning to account a very happy thought. The two musicians worked out the idea in different ways. Mendelssohn uses his 'motto' in the *allegro* simply as a tributary, whereas Schumann makes his enter into the principal theme.

"The *allegro molto vivace* opens, as just stated, with the 'motto' phrase of the introduction, which now forms part of a very energetic, bustling, and well-marked leading subject. Schumann does not develop his theme at length. His studies of great masterpieces, particularly, mayhap, of Beethoven's 'C minor,' inclined him to a concise first part. Very soon, therefore, the horns, with their reiterated and unaccompanied notes, give warning of the second subject, which the clarinets proceed to state. The new melody is as plaintive and tender as its predecessor was bold and vigorous, and thus the composer obtains the by no means slight advantage of a good contrast. He is otherwise happy in his themes, which, as well as having melodic character, lend themselves freely to effective orchestral treatment.

"In the second part of the movement, Schumann, yields himself unreservedly to the work of exhaustive development. He shrinks neither from elaboration nor length, but he never becomes obscure. Indeed, this 'working out,' if not technically quite above criticism, reveals most remarkable power for a first effort in symphonic writing. It should be observed that interest is augmented by the use of several subsidiary themes, which are cleverly associated with the principals. After the usual recapitulation, and when the *coda* is reached, a novel feature presents itself in the shape of a passage for strings only, of a hymn-like character. It has been called 'a little song of thankfulness,' and might be that or anything else poetic and engaging."

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In a recent criticism of a ***Philharmonic Orchestra Concert*** in that city, speaking of the celebrated pianiste, ***Frl. Adele Lewing,*** who had made an exceptionally great success, having been recalled five times, said:

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Second Movement.

"The slow movement, *larghetto*, E-flat, is one of the effusions by this master which set the fancy at work in efforts to explain it through reference to circumstances or emotions all can appreciate. One thing quite certain is that here we have a delicious and expressive tune, which no man in whose soul is music can listen to without emotion. The form of the movement is that of variations wherein the theme remains unaltered, and only the accessories change. Three times does the melody appear: first, from the violins; next, from the violoncellos; and, lastly, from the oboes and horns, the accompaniment becoming more elaborate with each repetition."

Third Movement.

"The *scherzo*, *molto vivace*, G minor, is remarkable for two *trios*,—an innovation which Schumann was the first to make. In his symphonies in B-flat and A, Beethoven repeats the trio; and from this Schumann may have taken an idea to be developed as we now have it. The trios are well contrasted, differing, as they do, in key, rhythm, and character."

Fourth Movement.

"The *finale*, *allegro animato e grazioso*, resembles the first *allegro* in opening with a motto phrase. But here the whole force of the orchestra is employed; and the phrase is an ascending scale, beginning on the dominant, and having a broken rhythm which imparts great character. After one statement, a light and lively principal theme is entered upon. The term 'principal theme' strictly appertains, however, to the 'motto,' which forms by far the most conspicuous, striking, and effective part of the movement. The *finale* should be heard with the closest attention to this phrase, Schumann's treatment of it being always masterly and impressive, and such as more than warrants the composer in risking the close of his work upon a *motif* apparently wanting in adaptiveness."

Concerto for Violin, in A minor, Op. 28. **Goldmark.**

Allegro moderato.
Air (Andante).
Moderato; Allegretto.

Goldmark's concerto is scored for the usual orchestra, and is a work in which the solo instrument dominates. The two chief themes of the first movement are firmly placed in the score before development begins. That they lend themselves so readily to treatment is doubtless the composer's reason for an extended use of them. While never obtruding, the orchestra accompaniment is a sufficient background for the solo instrument, and illustrates, in a marked degree, the composer's sympathetic use of the wood-wind. The trend of the movement is quite uniform, the composer getting his effects in the accompaniment from new combinations of tone color rather than in rhythmic diversity. The solo part, while demanding the highest virtuosity in the performer, is something more than a study in technique.

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The air (*andante*), is a lovely song, in the major. Resting for its first statement upon the close harmony of the strings, the accompaniment at the extension of the theme, *poco animato*, is transferred to the clarinets, bassoons, and two horns, strings being afterwards added. An episode of twenty-two measures, *poco piu*, introduces a brief contrast, both in the solo instrument and accompaniment, after which the melody, in a lower position in the solo violin, reappears, with slight change in the accompaniment.

In the last movement, the composer writes brilliantly for the solo instrument, and his scoring is fuller and more varied than elsewhere in the work. The main theme is a tripping *allegretto*, against which a calmer melody is used for a second principal subject. A noteworthy feature of the movement, is a long *cadenza* which merges into an orchestral *tutti*. After a pause, the two themes recur again, after which the composer contents himself with writing an exhilarating peroration for the solo violin. A brief orchestral *tutti* closes the work.

Scherzo Capriccioso, Op. 66. **Dvorak.**

The form of this composition more nearly assimilates that of the Liszt rhapsody than any other. The credit of the title rests with Dvorák. Certainly, nothing could better signify the desire of a composer to escape even the slight conventions which the *scherzo* of to-day embodies than Scherzo Capriccioso. Dvorák's rhapsodies were the forerunner of the Scherzo Capriccioso, but even their freedom of form is exceeded in this work of greater piquancy, more frequent modulations, though no more charming melodic trend. The analytical remarks which follow are based on a sketch written by Mr. C. A. Barry: —

The work commences with a short introduction, at the outset of which the germ of the first principal subject is displayed. This consists of a short motive, which recurs again and again in the course of the work, and may therefore not improperly be regarded in the light of a motto. It is first given out by the horns in B-flat, a key far removed from that of D-flat, the signature of the work, but which, after touching upon E-flat minor and F major, is easily reached. A partial repetition and prolongation of this in a modified form brings us to the first principal tune (*tutti*), the repetition of which is complemented by a second strain (in A-flat), first pronounced by the oboes, clarinets, and strings, followed by a passage in thirds by the flute and clarinet, this in turn being followed by a transitional passage modulating enharmonically to G major, in which key a second tune of a waltz-like character is commenced. This does not long continue in G, but modulates to A, in which key its second strain is started with a new figure. The completion of this, after a modulation to F-sharp major, is followed by a modification of the "motto" theme, soon after which the whole of the foregoing first section of the movement is repeated, but with very varied treatment, both in respect to elaboration and instrumentation. At length, after a full close in F-sharp major, and with a change of *tempo* to *poco tranquillo*, a new theme, which technically may be regarded as constituting the



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"trio," or an independent section of the movement, is introduced. This is principally based upon a melody assigned in the first instance to the English horn. It is complemented by a second strain, the leading features of which may be discerned by the suave figure with which it commences.

A repetition of this entire section is then followed by a working out of motives derived from it and the first section, now brought into close juxtaposition. The first that occurs calls for quotation, on account of the counter theme superimposed upon a transposition of the "motto." The working out is carried on for a considerable period, and with much variety, ingenuity, and effect. In due course, we come to a recapitulation of the first section, but with the introduction omitted. This recapitulation is far removed from being a slavish repetition. Indeed, it may be far more accurately defined as a further development of or comment upon the matter which received its exposition in the first section. Points specially to be noticed are: (1) the contraction of two themes (Nos. 1 and 4); (2) a *cadenza* for harp and horn; and (3) the *quasi-fugato* treatment of the "motto" in the *coda*, which, quickening in speed to *presto*, brings this work to a brilliant termination.

Symphonic Poem, "Tasso, Lamento e Trionfo." **Liszt.**

This, like others of Liszt's larger works, was composed first for pianoforte, and was afterward rewritten for orchestra. In its first shape it dates back to the early forties, the plan having been conceived by Liszt in Venice in 1840. The work played to-day is, in turn, a revision of the first orchestral version, which was played for the first time at Weimar, on Aug. 28, 1849.

The score of this work contains a preface from the composer's pen:—

"In 1849 all Germany celebrated brilliantly the hundredth anniversary of Goethe's birth. At Weimar, where we then resided, the programme of the *fête* included a performance of his drama 'Tasso,' fixed for the evening of August 28. The unhappy fate of the most unfortunate of poets had excited the imagination of the most powerful poetic writers of our time,—Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that when, in 1849, we were commissioned to write an overture for Goethe's drama, we were more directly inspired by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, in giving us, in some sort, the groans of Tasso in his prison, Byron did not join to recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' that of the triumph which awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.' We have wished to indicate this contrast even in the title of our work, and to succeed in formulating the grand antithesis of genius ill treated during life, and shining after death with a light humiliating for its prosecutors. Tasso, after loving and suffering at Ferrara, was avenged at Rome;

his glory still lives in the popular songs of Venice. These three points are inseparable from his immortal memory. To express them in music, we have called up the great shade of the hero as he appears to-day haunting the lagoons of Venice; we have next caught a glimpse of his figure, haughty and sad, gliding among the *fêtes* of Ferrara, where he produced his masterpieces; lastly, we have followed him to Rome, the Eternal City, which crowned him, glorifying in him the martyr and the poet.

"*Lamento e Trionfo*: these are the two great opposites in the destiny of poets, about whom it has been justly said that maledictions weigh heavily on their life, benediction descends upon their tomb. In order to invest this idea not only with the authority, but the glory of fact, we resolved to borrow from fact even its form, and to that end have taken as the theme of our musical poem the motive to which we have heard the Venetian gondoliers sing, upon the lagoons, the strophes of Tasso, still repeated three centuries after him,—

'Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepulchro libero di Cristo

The motive is, in itself, plaintive, of a melancholy slowness, a monotonous grief; but the gondoliers give it a particular inflection in dragging certain notes by holding back the voice, which, at a distance, soars and shines like rays of glory and of light. This song had already profoundly impressed us; and, when we had to speak of Tasso, it was impossible to our active sentiment not to take as the text of our thoughts the persistent homage rendered by his nation to the man of genius, neither whose attachment nor fidelity did the court of Ferrara merit." . . .

The present work is second of the twelve* "symphonic poems" written by Liszt; and the instruments employed in it are, besides strings, piccolo, flutes, oboes, clarinets, bass clarinet, bassoons, four horns, four trumpets, three trombones, tuba, triangle, cymbals, tympani, side drum, and great drum.

The following is a reduction of an analysis by Joseph Bennett:—

Lento — C minor, C. This brief opening section is founded upon two short and highly contrasted themes, one strong and energetic, derived from the gondoliers' melody, the other of a plaintive, not to say wailing, character, enhanced in treatment by constant use of dissonant and syncopated chords, having the distressful effect proper to the composer's intention.

Allegro strepitoso. The thematic materials of the second section are chiefly those of the first. It opens, for example, with the triplet figure of the first theme, detached from its connection and employed separately to express increased agitation. This leads to a prolonged dominant pedal, suggests that the poet and his surroundings are distinct, and states in a footnote that the expression of the orchestra must have a double character, the wind being light and careless, while the strings are sentimental and tender. Contrast does not long endure in this pronounced form, the composer's idea

* Liszt's symphonic poems are twelve in number: "What is heard on the Mountains" (after Victor Hugo), "Tasso, *Lamento e Trionfo*," "The Preludes" (after Lamartine), "Orpheus," "Prometheus," "Mazeppa," "Festklänge," "Héroïde Funèbre," "Hungaria," "Hamlet," "The Battle of the Huns" (after Kaulbach), "The Ideals" (after Schiller).

being, apparently, that the Venetian theme — the theme of honor and fame to Tasso — shall gradually suppress its heedless companion. The interest of the movement along its further course may greatly be augmented by observing how this purpose is carried out. At the close an *accelerando* leads to a repetition of the *allegro strepitoso* which followed the opening *lento*, and also to eight bars (as previously) of the *lento* itself.

The *lamento* has now ended. We have done with Tasso in his humiliation: henceforth we see him in his triumph.

Allegro con molto brio — C major, C. After a few introductory bars, in which the three notes of the familiar triplets alternate with unison scale passages for strings, a fragment of the gondoliers' melody, in its *lento* form, is distinguished as part of a bright and joyous theme. This, with the introductory matter, is developed and worked out at some length, the triplets predominating, till a transition to E-flat major (*poco a poco più mosso sin al quasi presto*) "marks the beginning of the end." Here, amid broken chords and *arpeggios* (the harp joining), we observe a fragment of the Venetian melody leading to one much more familiar (the opening subject of the *lento*). When the *quasi presto* is reached, a broad choral-like theme marks, we may suppose, the apotheosis of the poet. All that remains of the movement can easily be followed. It comprises a *moderato pomposo*, in which the Venetian theme is given out with all imaginable pomp and emphasis, and a *coda* (*molto animato*) in which the triplets figure with the extreme of joyous animation.

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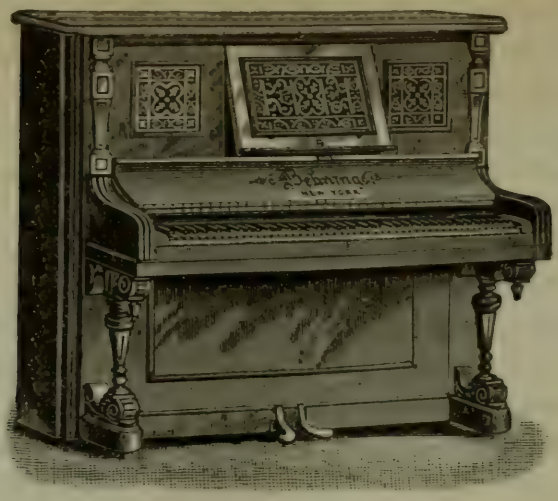
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The two overtures, "Spring," Op. 38, and "Prometheus Bound," are the latest published compositions, in the larger forms, from the pen of the composer of "The Queen of Sheba." Prometheus, perhaps as frequently as any character in mythology, has attracted the attention of the musician, composers as far apart as Beethoven and Liszt having each given the legend a musical setting, more or less serious.

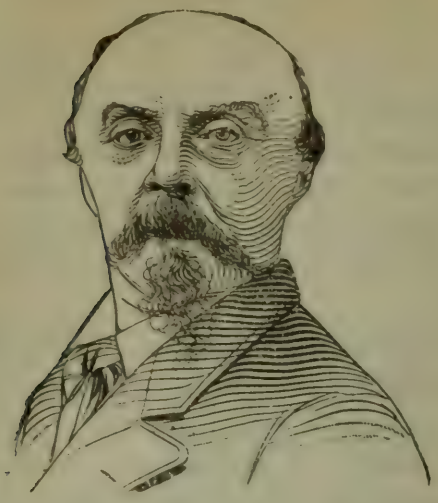
In Grecian mythology, Prometheus is the son of Japetus and Clymene, brother of Atlas, Menœtius, and Epimetheus. According to Hesiod, gods and men were in a dispute at Mecone in regard to what portion of the animal should be offered in sacrifice. Prometheus, as the tutelary representative of man, divided a bull into two parts, one consisting of the flesh and intestines wrapped in the skin, and the other of the bones covered up by the white fat. Jupiter, having been asked which of the two he would choose, decided for the latter; and, as the choice could not be revoked, those parts alone were thereafter offered on his altar. Indignant at the deception, he withheld fire from mortals, but Prometheus stole fire from heaven in the hollow of a tube. Jupiter now sent Pandora to earth with her box of evils, and fastened Prometheus to a pillar, where he remained for many generations, an eagle every day feeding upon his liver, which every night grew again. At length Hercules was permitted to kill the eagle and free the prisoner.

Historians tell us the most celebrated drama founded upon this myth is the trilogy of Æschylus, of which "Prometheus Bound" and a few fragments of "Prometheus Loosed" are extant. In Æschylus, Prometheus appears not only as a protector of the human race against the superior might of the gods, but as its teacher and benefactor. Through his assistance, Jupiter overcomes the Titans; but, when Prometheus frustrates the design of destroying mankind, he is chained to a rock in Scythia. Here he is visited by the Oceanids and by Io, to whom he foretells her long wanderings. He is in possession of knowledge which it is essential to the safety of Jupiter to gain; but he bids defiance to his persecutor, and refuses to make known the secret. He is hurled into Tartarus, and afterward reappears chained to Mount Caucasus, to undergo fresh torments. From this condition he can only be freed when some other god shall voluntarily

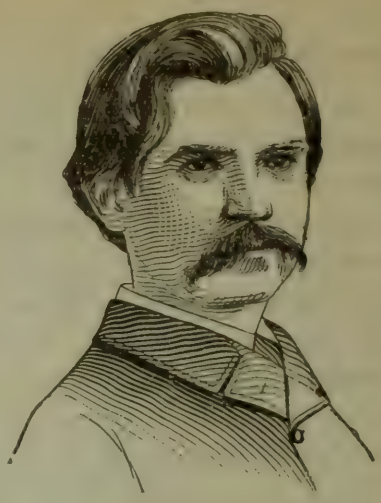
NOTE.— Goldmark, who is said to love the children of his brain with a truly fatherly affection, and never to lose an opportunity of seeing how they are treated, was once travelling to hear a performance of his opera, "The Queen of Sheba," and in the train got in conversation with a lady, in whom he became much interested. He longed to make himself known to his fair companion, and at last ventured to say: "I suppose, madame, you do not know who I am?" "No, sir, I do not," replied the lady. "Well, then, I am Carl Goldmark, the composer of 'The Queen of Sheba.'" "Oh, indeed!" was the lady's reply; "and is that a very good situation?"

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Dr. HANS VON BÜLOW'S LETTER,

— AFTER —

CONCERT TOUR, 1890.

To Wm. Knabe, Esq.,
Baltimore:

DEAR SIR,— My renewed, and by more use — under aggravating circumstances, as bad health and tiresome travelling — enlarged experience of your Pianos this (second and last Trans-Atlantic) season has throughout confirmed myself in the opinion I expressed last year; viz., *that sound and touch of the Knabe Pianos are more sympathetic to my ears and hands than sound and touch of any other pianos in the United States.* As I met with frequent opportunities of establishing comparisons between the Knabe Pianos and instruments of rivalling, or would-be rivalling, producers, I dare now add that I declare them *the absolutely best in America.*

With sincere regards, yours truly,

DR. HANS VON BÜLOW.

HAMBURG, 27th May, 1890.

EUGEN D'ALBERT'S LETTER

— TO —

WM. KNABE & CO.

TRANSLATION.

During my sojourn here I had frequent opportunities to make myself acquainted with the Knabe Pianos, and from fullest conviction I declare them to be the *best instruments of America.* Should I return here for artistic purposes,— which may be the case very soon,— I shall most certainly use the pianos of this celebrated make. I give this testimonial with pleasure, voluntarily, and entirely *unsolicited* by the house of Knabe.

EUGEN D'ALBERT.

NEW YORK, May 16, 1890.

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go into Tartarus for him, which finally happened when Chiron, wounded by Hercules, sought permission to go into Hades. Another account says that Jupiter himself agreed to reveal the prophecy, according to which, if he were married to Thetes, she would give birth to a son greater than himself.

A clew to Goldmark's thought when composing the overture played to-day is found on the title-page, which is inscribed, "Overture zum Gefesselten Prometheus des Æschylos." Further than this, the composer vouchsafes no "programme." Nor will we attempt to establish one; for the picturesque and earnest work, in which is apparent a higher dramatic quality than any of its predecessors, will spur the imagination to various interpretations of its moods. Goldmark is always a vivid colorist; and this new work, which preserves the overture form, shows no loss of the cunning which painted the "Sakuntala" and the "Penthesilea." The overture is scored for full modern orchestra, with increased brass and tympani.

"The Dream-king and his Love" (Song, with Orchestra). **Raff.**

Sweet slumbers the maiden in bower of peace,
On snowy, soft pillow reclining;
Upon her the June night balmily breathes,
With perfume its coolness entwining.
Yon casement blossoms with roses bedight,
The lindens exhale their fragrance;
Scarce through the leaves can moonbeams win,
With all their gold, an entrance.

But, sudden, balmier grows the air,
Fireflies their flambeaux are swinging;
The leaves are astir, and vocal the breeze
With softly melodious singing.
"Sweet love! sweet love! and hush thee to sleep,
'Neath midnight's silent pinions;
Dream-king will be thy lover brave,
Dream-king from elves' dominions."

Then shakes the sprite his raven locks,
His arms to the maiden advances;
And brightly on his royal crown
Full many a gem glances.
Then bends he him soft o'er the slumbering fair,
Fond kisses enjoying and craving;
And moves his golden enchanting wand,
His circles airily waving.
But these as he wider extends, the room
Grows wide as a palace's spaces,
Where, girt about with resplendent array,
Dream-king his love embraces.

The pillows of purple that swell the couch,
They yield but soft resistance;
Twin pages kneel at their bridal bed,
The lamp glows mild at a distance.
Beyond, in his bright silver ring, a bird



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Is rocking with pulses of pleasure.
He rocks himself soft, as in sleep,
And sings a bride song in rapturous measure.
So Dream-king brave, with his sleeping love,
In fondest caressing reposes,
Till gay their pillow the morning light
Bedecks with shimmering roses.

Then hies him the Elfin Prince soft away,
Round has the magic departed;
The maid, too, wakens and winsomely turns
Her cheek on which blushes have started.
But when she opens her eyelids large,
Tears their lashes encumber;
Then sighs she, then presses her heart:
It was delight and love but in slumber.

— *Emanuel Geibel.*

Symphony in B minor, No. 8 (Unfinished). **Schubert.**

Allegro moderato.
Andante con moto.

This noble fragment, of which a critic has truly said that "it stands quite apart from all other compositions of Schubert, or any other master," was written in 1822, six years before the genius to whom we owe it was alled away from what he found to be, in very deed, a "troublesome world." It is impossible to hear Schubert's eighth symphony without feeling that here, if anywhere, does music embody the deepest emotion of the composer, and express that innermost feeling which finds no such adequate utterance in words. "My compositions," wrote the master in his journal, "are the result of my abilities and my distress; and those which distress alone has engendered appear to give the world most pleasure."

This is emphatically true of the eighth symphony, which "gives most pleasure" because it sprang from greatest pain, and utters the language of one whose life was spent in darkness, relieved only now and then by transient gleams of light; but the phenomenon is, after all, not rare. "We shroud the cages of birds," said Jean Paul Richter, "when we would teach them to sing"; and, in the mysterious working of natural laws, it seems that the world's greatest good arises from human suffering.

Itself the outcome of a troubled career, the symphony has a mournful history. Why Schubert never finished it cannot now be told, though it is certain that he intended to do so, and actually began the *scherzo*, nine bars of which are written in the autograph score. The first two movements were fully completed before the projected third was commenced; and, when Schubert abandoned the idea of going on with his work to the end, they seem to have been put aside and forgotten. The productions of true genius, however, cannot permanently be obscured. Like good seed dropped into the earth, they may lie unnoticed through a long winter; but there surely comes a genial time when they spring up into sight and receive the

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THE BOSTON HERALD,

In a recent criticism of a ***Philharmonic Orchestra Concert*** in that city, speaking of the celebrated pianiste, ***Frl. Adele Lewing,*** who had made an exceptionally great success, having been recalled five times, said:

"Frl. Lewing confirmed the good impression she made here last season in her performance of the first movement of Beethoven's E-flat concerto. She is a very capable musician and an excellent pianist, having a thorough command of all technical difficulties, a clear clean touch, and excellent taste in her playing. ***The beautiful instrument used by the player was a delight to the eye, and responded to her touch with fine effect.***"

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welcome rightfully due to things of beauty. Thus it was with Schubert's unfinished symphony. For forty-five years it suffered oblivion, and then leaped into fame at a bound. It was published at Vienna early in 1867. The symphony in B minor is the second and last of Schubert's nine which does not open with a slow introduction, the other being No. 5, in B-flat. It sets out at once with an *allegro moderato*, the first few bars of which announce a composer who has something to say out of the common order.

First Movement.

The impressive and somewhat mysterious lead of the bass strings at once bespeaks attention, which is more than sustained by the strange, wild melody given out (*pp*) from oboe and clarinet, while the violins execute an accompaniment marked by subdued agitation. The whole expression of the music here suggests acute feeling. It is the language of complaint and unrest arising from an experience of painful life. With the second subject comes in the voice of consolation. This is first allotted to the violoncellos, accompanied by syncopated chords for the clarinets, and may be classed among the most exquisite flowers of melody in all the blooming Schubert garden. But for a gentleness that comes near to sadness, the new subject is happy; and we follow it with unflagging pleasure till Schubert abruptly stops the flow of tune, pauses a moment, and then makes a fiercely passionate outburst in another key. The lovely theme immediately resumes, but now and henceforth we are conscious of a struggle such as despondency might carry on against hope.

The second part of the *allegro* begins, after two or three bars, with a variation of the introductory passage for bass strings, which Schubert proceeds to develop in a very striking manner. Between the crashes of the full orchestra, he several times introduces the syncopated accompaniment of the second melody, *without the melody itself*. It is as though he resisted the temptation again to sing his lovely song, while the desolate, maimed effect of the mere accompaniment strengthens the prevailing expression of clouds, darkness, and storm. With the cessation of this wonderful "working out" recapitulation begins. Some beautiful changes in orchestral color impart variety to the repeat of the subject-matter, and help to sustain interest to the end.

Second Movement.

The second movement is an *andante con moto* in E major, and a worthy companion in all respects of that which it follows. It opens with a passage for horns, bassoons, and basses (*pizz.*), which, in some form or other, frequently reappears as an interlude between the phrases of the melody proper. In the first instance, it thus attends upon a beautiful theme for the violins,— another "gem of purest ray serene," — the development of which presently merges into a stately *tutti*, where all the strings march in vigorous unison, while the "wind" executes above them sundry plaintive phrases derived from the main subject. The fine and suggestive contrast thus presented forms one of the leading features of the movement. At its close, the second theme enters in C-sharp minor. Here the composer is again at his best. Mark the original manner in which the new melody is heralded by the violins alone, and how the melody itself, supported by syncopated string chords, steals forth from the clarinet, the very voice of

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tender complaint. This the oboe takes up in succession to the clarinet, and adds a passage in different rhythm, which, echoed by the flute, gives additional grace to the general effect. After an agitated *tutti*, preceding an episode wherein a varied form of the second theme is treated imitatively, recapitulation begins; and the old matter reappears with needful changes of key and variety of detail. The *coda* is mainly derived from the principal subject.— *London Philharmonic Programme.*

Selections from Music to "Midsummer-Night's Dream." **Mendelssohn.**

Overture.
Scherzo.
Notturno.
Wedding March.

Sixteen years represents the interval between the composition of the overture to Shakespeare's "Midsummer-Night's Dream" and the incidental music to the play. The overture was written when Mendelssohn was sixteen, while still under the tuition of Zelter. It followed the octet after one year, both works being still esteemed marvellous expressions of precocious genius. Klingemann tells us that the overture was "put to paper in 1826. Part of the score was written in the beautiful summer of that year, in the open air in the Mendelssohn garden at Berlin, as I can witness from having been present."

In his work on Mendelssohn, Dr. Ferdinand Hiller gives a new fact or two about it. "And then he played the 'Midsummer-Night's Dream' overture! He had told me privately how long and eagerly he had been working at it,— how in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the piano of a beautiful lady who lived close by. 'For a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

Mendelssohn made two attempts with his Shakespearian overture, discarding the first after completing the first half. This early attempt began with the four chords and the fairy figure, followed by a regular overture, in which use was made of a theme representing the loves of Lysander and Hermia, a relative of which is the "love melody" of the accepted version. Nothing else of the first attempt survived. No record exists of the first public performance of the overture, though on November 19 of the year of its composition Mendelssohn's friends first heard it as a pianoforte duet by his sister and himself. Mendelssohn's published letters tell us that, during the London visit of 1829, it was played at two benefit concerts, and that it accompanied the composer on the European tour that followed. Writing to his father about a concert given by him in Munich (October, 1831), he said, "The second part commenced with 'A Midsummer-Night's Dream,' which went admirably, and excited a great sensation." From Paris he wrote (February, 1802), "I do wish you could hear a rehearsal of my 'Midsummer-Night's Dream' at the Conservatoire, where they play it most beautifully." And later: "Two days ago, my overture to 'A Midsummer-Night's Dream' was given for the first time at a concert in the



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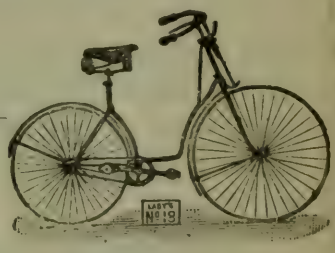
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Conservatoire. It caused me great pleasure; for it went admirably, and seemed also to please the audience." Mendelssohn's publisher paid three louis d'or for the overture, the manuscript of which was lost in a London hackney coach by Sir George Smart. A sketch of the overture has been compiled.

OVERTURE.

The very opening bars of Mendelssohn's overture are a revelation of fairy-land,—a suggestion of the time when the fairy

> "... king and little fairy queen
> In circling dances gambolled on the green,
> While tuneful sprites a merry concert made,
> And airy music warbled through the shade."

Note how the theme starts upon its vivacious way after long sustained chords from the wind instruments, which may pass for the "assembly" of the goblin forces.

The fairies thus introduced are Shakespeare's,—the subjects of King Oberon and Queen Titania, and the companions of our old friend Puck. In this relation Mendelssohn has to do with them, and both the human and comic elements are mingled with the supernatural in his music. The first *tutti* brings before us the warlike lovers, Theseus and Hippolyta, whose hunting horns we distinctly hear. The music soon leads to fairyland again, goblin horns now sounding a deep bass to the aërial notes of the acuter instruments, after which follows the second theme,—a love melody such as Demetrius might have sung to Helena, or Lysander to Hermia, in the full tide of passion. But it is now time for the "hempen homespuns," Bully Bottom and his fellows, to appear on the scene; and here they come with burlesque pomp, and a suggestion of asinine music which makes us think of the "translation" suffered by the "shallowest thick-skin of that barren sort."

The horns of Theseus again resound, and again the fairy dance resumes, attended by the shrill notes of the flutes and the comic deep tones of the bassoons. But now the "little people" are in the Palace of the Duke, on the marriage night of the lovers, and obeying the command of Oberon.

> "Through this house give glimmering light
> By the dead and drowsy fire;
> Every elf and fairy sprite
> Hop as light as bird from brier."

Very lightly indeed do they "hop," now hushing their music almost to silence, and now faintly ringing their joy-bells, till at length the revels cease, and the palace is still. All that follows till the *coda* is reached consists of a reproduction of the foregoing materials. The *coda* itself is as beautiful and imaginative as the rest of the overture.

The entr'actes and incidental music to the play were composed in 1843 by order of the King of Prussia, whose General Music Director Mendelssohn was. Their first performance took place in the Palace of Potsdam on October 14. The music met with enthusiastic applause; but the play was

long a subject of wonder to the Berliners, who disputed whether Tieck or Shakespeare were the author. It is related that "some in that refined atmosphere were shocked by the scene with the clowns, and annoyed that the king should have patronized so low a piece, and a very distinguished personage expressed to Mendelssohn himself his regret that such lovely music should have been wasted on so poor a play!"

But Schumann was there, and in a letter to a friend wrote:—

"You are naturally the first to obtain a report of the 'Midsummer-Night's Dream' from me, dear friend. It was at last performed yesterday (1843) for the first time after about three hundred years; and the theatrical director showed his good sense in beautifying a winter evening with it: in summer, of course, we should be more pleased with 'A Winter's Tale.' I assure you that many went to see Shakespeare in order to hear Mendelssohn. The case was the reverse with me. Though I know very well that Mendelssohn is not like those inferior actors who put on grand airs when they are placed in accidental association with great ones, his music (with the exception of the overture) only pretends to be an accompaniment, a conciliation, a bridge between Oberon and Bottom, without which it would be almost impossible for us to enter fairyland, however much in vogue that was in Shakespeare's time. Those who expected more from this music must certainly have been disappointed. It retires even more modestly into the background than that to 'Antigone,' where, certainly, the choruses forced the musician to a richer use of his powers. This music does not interfere with the action, with the love entanglements of the four young people. Only once, in speaking accents, it sketches Hermia's search for her beloved; and this is an admirable number. On the whole, the music only accompanies the fairy portion of the piece. Here Mendelssohn is in his place; no one more so, as we all know. The world has long been of one opinion regarding the overture, though, of course, there are transformed Bottoms to be found everywhere. The bloom of youth sparkles upon it more brightly than is the case with any other of the composer's works: here the finished master reached his highest flights in his happiest hours."

After criticising the *finale*, which he thinks should have been less logical (it is a reflection of the earlier music of the play) and more original, Schumann proceeds: "For the rest, believe me that the music is as fine and intellectual as it can be. From the first entrance of Puck and the elves, the instruments chatter and jest as if the elves themselves played them: we hear quite new tones there. The speedily following song, closing with the words

'So good-night, with lullaby,'

s especially lovely, like all this music when the fairies are in question. There is also a march (the first, I believe, that Mendelssohn ever wrote) before the close of the first part. It somewhat resembles the march in Spohr's 'Consecration of Tones,' and might have been more original, though it contains a very charming trio. The orchestra played admirably under Dr. Bach's direction, and the actors took all the pains possible; but the mounting of the piece was almost poor."

Scherzo. Allegro molto vivace.

The place of this movement is immediately before the second act, and its purpose is to suggest the characteristics of the woodland spirits. The

composer assures us of this point; for when the curtain rises, and a Fairy and Puck meet, fragments of it accompany their dialogue.

Notturno. Andante tranquillo.

Demetrius and Helena, Lysander and Hermia, weary of their nocturnal wandering and love squabbles, have sought refuge in slumber, and soon Titania and Bully Bottom join them. It is here, at the end of the third act and the beginning of the fourth, that Mendelssohn has placed his *Notturno.* The music is that which Oberon demands when, on Titania awaking in her right mind, he says: —

> "Titania, music call, and strike more dead
> Than common sleep, of all these five the sense."

And the Fairy Queen answers,—

> "Music, ho! music, such as charmeth sleep,"

to which Oberon again :—

> "Sound music (*still music*). Come, my Queen, take hands with me,
> And rock the ground whereon these sleepers be."

Wedding March. Allegro vivace.

This precedes the last act, wherein are celebrated the threefold nuptials of Theseus and Hippolyta, Lysander and Hermia, Demetrius and Helena. A part of it is played as, after witnessing

> "... the tedious, brief scene of young Pyramus,
> And his love, Thisbe, very tragical mirth,"

the bridal couples leave the stage.

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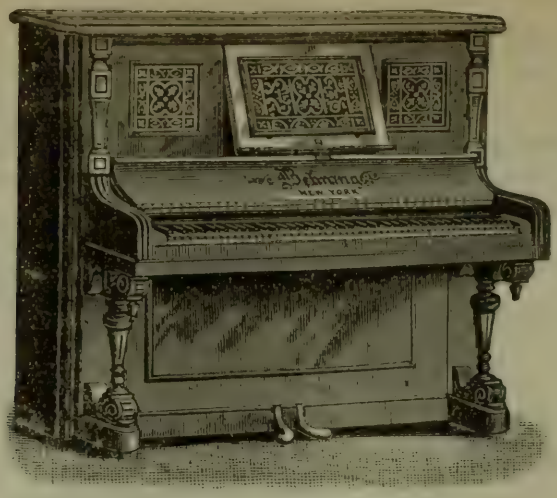
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PROGRAMME.

Berlioz - - - - - Overture, "Benvenuto Cellini"

Chopin - - - - Concerto for Piano, in F minor, Op. 21

Maestoso.
Larghetto.
Allegro vivace.

Tschaikowsky Andantino and Scherzo, from Symphony No. 4, in F minor

Raff - - - - - - Symphony No. 3, "Im Walde"

In the Daytime (Allegro). In the Twilight (Largo). Dance of the Dryads (Allegro assai). Night: Silent breath of night in the forest; Entrance and departure of the wild hunt with Frau Holle and Wotan; Break of Day (Allegro).

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Benvenuto Cellini, an Italian goldsmith, flourished during the years 1500–1570. He was also distinguished as a sculptor, and by his engraving in metal, coins, medals, and the like. His career was exciting. Now a frequenter of courts, and now an exile, his life was one of constant adventure. The most celebrated specimens of his handicraft are a richly ornamented salt-cellar in the imperial gallery at Vienna and a magnificent shield at Windsor Castle. Of his large works, the bronze group of Perseus and the Head of Medusa are to be found at Florence. Cellini's father wished to make him a musician, but he hated music. The father of Berlioz wanted his son to study medicine, but the composer of the opera of "Benvenuto Cellini" hated physics. With more or less truth, several composers besides Berlioz have written operas founded on the career of Benvenuto Cellini: Franz Lachner, Munich, 1837; Rossi, Turin, 1844; Bozzano, Genoa, 1887; Diaz (French, 1865), opera performed only recently; and Saint-Saëns, who calls his work "Ascanio" (a character with historical justification, portrayed by Berlioz's librettists).

Berlioz's librettists are M. Alfred de Wailly and M. Auguste Barbier. Their book is based in part upon the *Mémoires* of Benvenuto Cellini. The scene of the opera is laid in Rome, under the reign of Pope Clement VII., and the action takes place during the Carnival season.

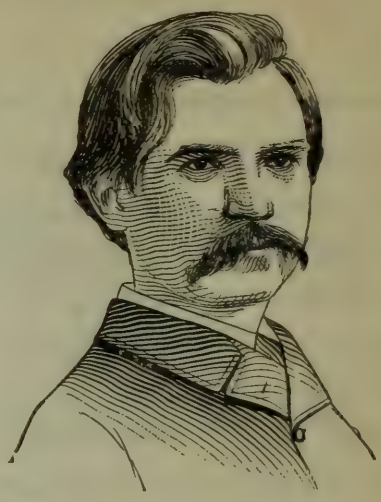
Of the "brilliant failure" of his first and only opera, "Benvenuto Cellini," on the occasion of its production in Paris in 1836, and in London in 1853, Berlioz has given most amusing accounts in his *Mémoires*. He sums up the Paris account by saying: "At last the opera was played. The overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity. Nevertheless, it was given three times, after which Duprez threw up the rôle of Benvenuto, and the work disappeared from the bills, not to appear till long afterwards, when A. Dupont spent *five whole months* in studying the part, which he was frantic in not having taken in the first instance." Subsequent revivals of the opera — at Weimar under Liszt (1852); at Hanover, Von Bülow, conductor (1879); at Leipzig, Nikisch, conductor (1883); and at Carlsruhe, Mottl, conductor (1886) — have gone far to reverse the unfavorable verdict of Paris and London, though they have not yet secured for it the popularity of a standard work.

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Dr. HANS VON BÜLOW'S LETTER,

— AFTER —

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To Wm. Knabe, Esq.,
Baltimore:

DEAR SIR,— My renewed, and by more use — under aggravating circumstances, as bad health and tiresome travelling — enlarged experience of your Pianos this (second and last Trans-Atlantic) season has throughout confirmed myself in the opinion I expressed last year; viz., *that sound and touch of the Knabe Pianos are more sympathetic to my ears and hands than sound and touch of any other pianos in the United States.* As I met with frequent opportunities of establishing comparisons between the Knabe Pianos and instruments of rivalling, or would-be rivalling, producers, I dare now add that I declare them *the absolutely best in America.*

With sincere regards, yours truly,
DR. HANS VON BÜLOW.

HAMBURG, 27th May, 1890.

EUGEN D'ALBERT'S LETTER

— TO —

WM. KNABE & CO.

TRANSLATION.

During my sojourn here I had frequent opportunities to make myself acquainted with the Knabe Pianos, and from fullest conviction I declare them to be the *best instruments of America.* Should I return here for artistic purposes,— which may be the case very soon,— I shall most certainly use the pianos of this celebrated make. I give this testimonial with pleasure, voluntarily, and entirely *unsolicited* by the house of Knabe.

EUGEN D'ALBERT.

NEW YORK, May 16, 1890.

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The following lines of analysis of the overture are from the pen of Mr. C. A. Barry:—

"The overture, which is based upon themes from the opera, commences *allegro deciso con impeto* with one which may be regarded as representative of Benvenuto Cellini's bold and daring spirit, as instanced by his devotion to his art as well as to his lady-love, Theresa. For, like a Wagnerian *Leitmotiv*, it not only runs throughout the overture, but, under many disguises, crops up again and again in the opera. At the outset this 'Cellini' motive, as it might be called, enters. It is worked up to a *fortissimo*, and after a pause is interrupted by a *larghetto* in 3-4 time. At the outset the bold and solemn melody of the cardinal's air in the last act is given out by the basses *pizzicato*, with a counter-subject of a tender character superimposed upon it by the upper wood-wind. This counter-melody is then transferred to the strings, against a gently rippling accompaniment for flute, oboe, and clarinet in semi-quavers. Its treatment in this manner, which occupies a considerable space, is at length brought to a tonic full close; and, after a sudden and unexpected modulation to E-flat, the cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins *con sordini*, and flute and oboe alternately. Up to the end of the *larghetto* it may be said technically to have been occupied with the introductory section of the overture.

"With a resumption of the *tempo primo* the 'Cellini' motive (No. 1), somewhat modified both in its scope and treatment, now re-enters as the principal subject of the quick movement. Having been extended and brought to a tonic full close, it is followed by a second subject: the extension of this is complemented by a passage of transition, and, after sundry allusions to the 'Cellini' motive, leading to a third subject,—technically speaking, the 'second subject' proper. This consists of a modification of Theresa's air in the first act of the opera, where it occurs in triple time. Bearing in mind that from time to time it is broken in upon by the triplet figure of the 'Cellini' motive, we pass on. Its partial repetition, with the addition of sundry melodic embellishments, leads at once to the 'working out' section, in which fragments of three of the leading subjects are subjected to an extended treatment. The concluding section, which partakes more of the character of further development than of recapitulation, opens with a fresh presentation of the 'Cellini' motive in full and *fortissimo*. As a climax, the cardinal's air, which before was assigned to the basses alone in crotchets, is now given out in semi-breves by the full force of the wind band, and heard in conjunction with the second subject played by the



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strings, supported by drum-chords in three-part harmony. The cardinal's motive holds its own to the last; and the overture, in accordance with the spirit of the opera, ends triumphantly."

The second overture to "Benvenuto Cellini," played before the second act of the opera, is the one known as "Le Carnaval Romain."

Concerto for Piano in F minor, Op. 21. **Chopin.**

Maestoso.
Larghetto.
Allegro vivace.

The early history of Chopin's two piano concertos is somewhat problematical, but it would appear from references in the composer's letters that the second (F minor) was produced at Warsaw, March 10, 1830, the occasion being the first of a series of concerts given by Chopin before finally quitting his native city. From the same source we gather that the concerto in E minor, commonly known as No. 1, was completed later.

Chopin took the concerto in F minor to Paris, and in one of his letters from that city remarked: "I am going to give a concert on December 25, with the assistance of Baillot, Paganini's rival, and Brod, the celebrated hautbois player. I am going to play my F minor concerto and the variations in B major." The proposed début of master and work was postponed till Feb. 26, 1832, and it is not clear that the concerto was performed even then. Karasowski says nothing whatever about it. On May 20, however, Chopin appeared at a concert in the hall of the Conservatoire, where he introduced the first movement.

In connection with the present concerto, it may be well to cite some remarks of Liszt ("Life of Chopin," Chapter I.), in which a very important and necessary distinction is drawn:—

"Not content with success in the field wherein he was free to design, with such perfect grace, the contours chosen by himself, Chopin also wished to fetter his ideal thoughts with classic chains. His concertos and sonatas are beautiful indeed, but we may discern in them more effort than inspiration. His creative genius was imperious, fantastic, and impulsive. His beauties were only manifested fully in entire freedom. We believe he offered violence to his genius whenever he sought to subject it to rules, to classifications, to regulations not his own, and which he could not force into harmony with his own mind." After alluding to a parallel case, Liszt goes on: "In making analogous attempts, we do not think Chopin has been equally successful. He could not retain within the square of an angular and rigid mould that floating and indeterminate contour which so fascinates

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In a recent criticism of a ***Philharmonic Orchestra Concert*** in that city, speaking of the celebrated pianiste, ***Frl. Adele Lewing,*** who had made an exceptionally great success, having been recalled five times, said:

"Frl. Lewing confirmed the good impression she made here last season in her performance of the first movement of Beethoven's E-flat concerto. She is a very capable musician and an excellent pianist, having a thorough command of all technical difficulties, a clear clean touch, and excellent taste in her playing. *The beautiful instrument used by the player was a delight to the eye, and responded to her touch with fine effect.*"

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us in his graceful conception. He could not introduce in its unyielding lines that shadowy and sketchy indecision which, disguising the skeleton, the whole framework of form, drapes it in the midst of floating vapors, such as surround the white-bosomed maids of Ossian when they permit mortals to catch some vague yet lovely outline, from their home in the changing, drifting, blinding clouds."

Liszt, nevertheless, admitted that some of Chopin's classic efforts are "resplendent with a rare dignity of style"; and, because this is the case in portions of both concertos, those works live, and will continue to live.

(*Joseph Bennett.*)

Andantino and Scherzo, from Symphony No. 4, in F minor. Tschaikowsky.

Peter Illitsch Tschaikowsky did not adopt the profession of music until after he had fitted for that of law and had accepted a post at St. Petersburg in the Ministry of Justice. When Anton Rubinstein founded the National Conservatory of Music at St. Petersburg in 1862, Tschaikowsky entered its classes, studying harmony and counterpoint with Zaremba and composition under Rubinstein. While at the Conservatory, he won a prize medal for the composition of a cantata on Schiller's ode, "An die Freude." In 1866, Nicholas Rubinstein established the New Conservatory of Music at Moscow and invited Tschaikowsky to a professorship, which he held for twelve years. Tschaikowsky has been a busy composer. His more important works include eight operas and ballets, five symphonies, symphonic poems, concertos, and lesser works for orchestra, and chamber music.

The selections from Tschaikowsky's F minor symphony played to-day are an *andantino*, *in modo di canzona*, and *scherzo*, *pizzicato ostinato*, its two middle movements; the *andantino* following an extraordinarily long and complex first movement, the *scherzo* preceding a vigorous *finale*, in which there is more that is typical of the rough Russian than in either of the extracts chosen for performance to-day.

The *andantino* employs two principal subjects, or, after the manner of the song form (*in modo di canzona*), a principal subject and its episode. The main theme in B minor is first given out by the oboe. *Semplice, ma grazioso*, the composer marks this lingering melody of twenty bars, which is accompanied throughout its first statement by the strings *pizzicato* on the first beat of the measure. No sooner has the oboe finished the song than the violoncellos take it up, the accompaniment of long, gently moving notes resting in the wood-wind and horns, the basses picking out the harmony in almost inaudible tones. The strings now take the tune, changing it a

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little to a fuller harmonized accompaniment in the wind division: the parts thicken, reaching a *crescendo ff.* After the climax, the violins play a variant of the theme in groups of sixteenth notes, which leads into a statement of the original melody by the bassoons and violoncellos in unison: the strain half ended, the first violins supplant the bassoons. Meanwhile, the flute and clarinet attract notice because of their florid accompaniment. The progress of the melody among the strings will be easily followed to the change of key which introduces the episode, *più mosso.* This subsidiary in the major becomes quite active during its brief prominence. First given out by the clarinets and bassoons, it is taken up by the strings, which hand it over to the full wind band. Graceful changes of contour mark its progress, the rich accompaniment offering a decided rhythmic contrast. The ultimate triplet chords of the full-toned brasses will scarcely pass unnoticed. Gradually calming after this dramatic outburst, the strings modulate deliberately into the key of the opening section, and the chief theme of the *andantino* reappears with all the expressiveness the first violins *cantabile* can bestow upon it. Fanciful figures, short chromatic passages, are a feature of the accompaniment until the melody, in broken portions, is handed up through the clarinet and the oboe to the topmost flute: the violoncellos, then the bassoons, are the voices which next take up the song; and they end it 'mid the musings of their soft-spoken companions.

The explanatory phrase, *pizzicato ostinato*, appended to the *scherzo* movement, indicates the continuous picking of the strings. The composer employs two principal ideas in the movement, which is scored for full modern orchestra, omitting harp. The first one, *allegro*, F major, a rollicking theme, appears at the start harmonized for the strings, which state it and play with it for about one hundred measures, the thread of the idea never being lost. A quick ascending arpeggio leads to the second principal phrase, *meno mosso*,— played slower than the preceding,— in the key of A. This appears as a duet for oboe and bassoon, the significant feature of which is the *gruppetto* in the fifth measure, appearing again in the ninth, and later on *ad infinitum.* The original tempo is introduced by fifteen measures of quiet chords from the full brass and tympani: this is found to be a clever prelude to the reappearance of the theme of the *meno mosso* section which comes in upon the clarinet solo, the faster tempo making the tune more gay than before,— an effect which the saucy piccolo heightens by its intrusions. The unique accompaniment from the corps of brasses, never once changing from strict time, is interesting. Through a series of alternating measures the first theme is reached in the key of F. The strings



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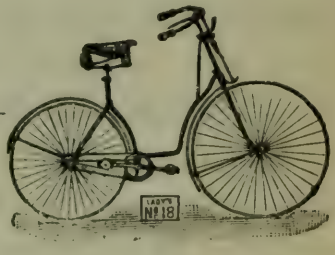
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take it as before. Features of the closing section of the movement are the tossing about of the opening phrase of the theme between the wood-wind and the strings, the unison use of the *gruppetto* figure of the *meno mosso* section by the wood-wind against a full harmony (*pizzicato* chords in the strings) and soft brasses. The end of this ingenious movement, which as a *tour de force* may be classed with the *finale* of Moszkowski's Suite, Op. 39, is almost inaudible, the tune dying out in a descending arpeggio among the strings.

Symphony No. 3, "Im Walde." **Raff.**

IN THE DAYTIME (*Allegro*).— IN THE TWILIGHT (*Largo*); DANCE OF THE DRYADS (*Allegro assai*).— NIGHT: SILENT BREATH OF NIGHT IN THE FOREST; ENTRANCE AND DEPARTURE OF THE WILD HUNT WITH FRAU HOLLE AND WOTAN; BREAK OF DAY (*Allegro*).

Joachim Raff, though born a Swiss, was all his life a good German. Midway in a university career a reverse of fortune obliged him, in his eighteenth year, to accept a situation as teacher. Meanwhile, however, without systematic instruction in music, he had studied the piano, violin, and organ, and composed some. In 1843, he sent some of his compositions to Mendelssohn, who recommended them to the publishing house of Breitkopf & Härtel, who accepted them. This encouragement determined Raff's future. Franz Liszt, on passing through Switzerland in 1845, became interested in him; and ten years later, when the great pianist had retired to Weimar, Raff was for a time one of his household of artists. While at Weimar, Raff, who previously had proved his ability to wield a forceful pen, wrote a pamphlet defending Wagner's theory of lyric drama. The Wagner-Liszt published correspondence contains references which bespeak Wagner's interest in the young composer. Before Raff left Weimar for Wiesbaden, Liszt had produced his opera of "King Alfred." From 1855 to the summer of 1882, when he died, Raff lived either at Wiesbaden or Frankfort, devoting himself to teaching and composing.

Our composer, whose early career was not without its deprivations, wrote much,— at first what was marketable,— and in nearly every branch of musical art. Three operas, twelve symphonies, several suites, overtures, concertos, etc., are numbered among his larger compositions. In choral forms and in the department of chamber-music he was particularly fertile, while his pianoforte pieces are legion. Seemingly an endless source of melody, Raff, in the higher forms of composition, notably the symphony, shows himself a master in his treatment of themes, one critic ranking him next after Beethoven in this respect.

The "Im Walde" symphony, greatest of the twelve, both affirms and contests a purpose which with Beethoven amounted to principle. The first and second movements are pure expressions of feeling, transcripts of

impressions; but the third possesses the opposing quality of musical delineation.

The following sketch of the "Im Walde" symphony is probably that published in the London Musical Record for 1875:—

Part One.

The first part represents in a general manner the feelings of a lover of nature in the forest, on a summer's day. The movement (*allegro*) has three principal themes, and is cheerfully suggestive of the exhilaration produced by the pure and aromatic air of the woods, and of the joyous life of animated nature."

Part Two.

"The second part, 'Twilight,' has for its first movement a reverie (*largo*), which opens with mysterious harmonies for the strings, leading into the dominant-seventh chord of the key,— A-flat: whereupon the clarinet takes up a recitative, which in turn leads into the principal theme of this movement, a lovely melody introduced by the strings and bassoons. This theme is shortly after taken up by the harps and violas with flute accompaniment in sextuplets. An episode in E major follows: it contains some curious instrumental effects, suggestive of the roaring of wild beasts, and gradually leads back to the key of A-flat, when the principal theme returns, sustained by solo violoncello and violas. The accompaniment here of muted strings is a charming bit of musical realism, and brings vividly to mind the hum of myriads of insects. Towards the close of this movement we again hear the principal theme,— strings and bassoons, with rhythmical prolongations, during which tender strains, in recitative style, are played by the clarinet, somewhat as at the beginning. The second movement of this part (*allegro assai*, 3-4 time, D minor) forms the *scherzo* of the symphony, and is entitled 'Dryads' Dance.' It presents at times reminiscences of the *scherzo* in Mendelssohn's 'Midsummer-Night's Dream' music. The main subject is introduced by two flutes, the strings accompanying *pizzicato*. A second subject is a long and uninterrupted passage of runs for the first violins. After the trio in A major, in which the very high sustained tones of the first violins occur, a return is made to the main subject in D minor. Soon we meet our old acquaintance, the principal theme of the reverie, in 3-4 time, D major, played — let us say sung — by the violoncellos and first violins, while the two flutes keep up the general character of the *scherzo* in their accompaniment. Again a return is made to D minor, and the movement closes with a fine *crescendo* effect."

Part Third.

"The third part ('Night in the Forest') begins with a melody in octaves for violoncellos and contra-bass, afterwards taken up by violas and second violins, then by the first violins, after that by the horns, and lastly by violoncellos and bassoons, each time in the same key, F major. The music now begins to take on an agitated and mysterious character, indicating the

approach of the wild huntsmen, with Frau Holle and Wotan. The first violins, while the basses are constantly sounding the same tone, F, give out a new subject of three measures, repeated in the fourth above, then a minor third higher, then a major third above, this being the octave of the starting-point; hereupon the three changes of key are repeated in the same ascending order. Meanwhile, the theme is more and more strengthened by the gradual addition of the various instruments; and, when it has been repeated in the upper octave, a burst of sound from the whole orchestra announces the arrival of the wild huntsmen. The music which follows has much of the wildness and dramatic character of the spectral ride in the composer's 'Lenore' symphony. The theme of three measures, mentioned above, frequently recurs, sometimes, however, with a different treatment, made to descend from an upper octave through the three changes of key to a lower one. It dies away, finally, in the lower register of the bassoons, thus suggesting the departure of the wild huntsmen. Day now begins to break; the opening melody of this movement is again heard, first on the bassoons, then on the first violins, but abbreviated, after which the horns take it up and play a few measures. It is soon after resumed by the horns (with the second violins), and played entire in its original key, F, and in augmented rhythm, while the first violins accompany with runs without interruption till the change into 3-2 time, when we have a fragment from one of the themes from the first part 'Daytime,' and the symphony is brought to a close."

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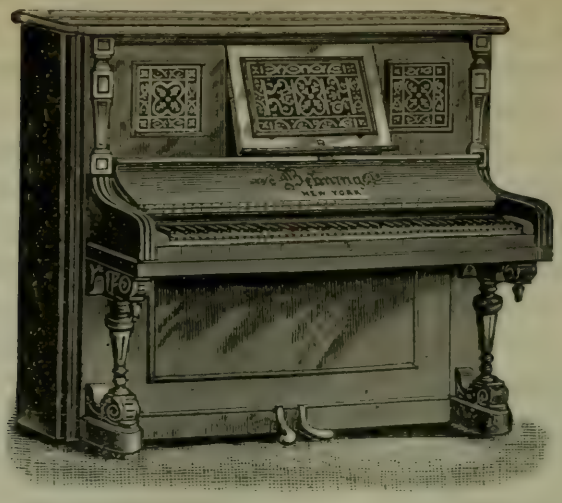
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Wagner — – – – – – – Waldweben from "Siegfried"

Wagner — – Duet, "In Neuen Thaten," from "Die Goetterdaemmerung"
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Wagner — – Siegfried's Passage to Brünnhilde, Morning Dawn, and Rhine Journey, from "Die Goetterdaemmerung"
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Wagner — – Prelude and Closing Scene from "Tristan and Isolde"
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Overture and Bacchanale (Paris Version). **Wagner.**

"Tannhäuser," the third of Wagner's operas (not including "Die Feen"), is a happy combination of the legendary and historical, the legend of Tannhauser being combined with the story of the battle of the Bards of Wartburg. The legend, which probably has its root in the classic story of Ulysses, originally heathen, became transformed and beautified by the infusion of Christianity. It exists in various forms, but in none more graceful than that attached to the Hörselberg (the Venus Grotto) in Thuringia. According to the Thuringian tale, Tannhäuser, knight and minstrel, was allured into the Venus Grotto, and dwelt there for a year with the goddess. Freeing himself from the unholy alliance, he makes a pilgrimage to Rome, with a view to expiate his sin, but is told by Pope Urban that he can no more look for forgiveness than for his staff growing young again and blossoming. Despairing, he returns to the Venus Grotto, but (according to Wagner) is saved from entering therein by the arrival of a band of Pilgrims from Rome, announcing the blossoming of Pope Urban's staff and Tannhäuser's salvation. In the spring of 1842 Wagner returned from Paris to Germany, and on his way to Dresden visited the castle of Wartburg, where he first conceived the idea of "Tannhäuser." The first performance of the opera occurred at Dresden, Oct. 20, 1845.

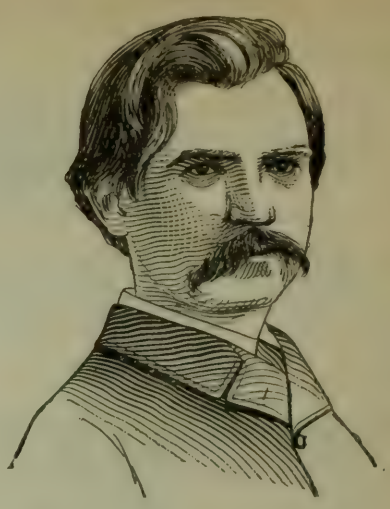
"Tannhäuser" was ordered for performance at the Grand Opera in Paris in 1861, sixteen years after its initial hearing in Dresden. Wagner

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With sincere regards, yours truly,
DR. HANS VON BÜLOW.

HAMBURG, 27th May, 1890.

EUGEN D'ALBERT'S LETTER

— TO —

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TRANSLATION.

During my sojourn here I had frequent opportunities to make myself acquainted with the Knabe Pianos, and from fullest conviction I declare them to be the *best instruments of America.* Should I return here for artistic purposes,— which may be the case very soon,— I shall most certainly use the pianos of this celebrated make. I give this testimonial with pleasure, voluntarily, and entirely *unsolicited* by the house of Knabe.

EUGEN D'ALBERT.

NEW YORK, May 16, 1890.

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was given to understand that he must introduce a ballet in order to win popular approval. This he refused to do; but he did undertake to elaborate the scene at the opening of the first act in the Grotto of Venus, giving it the character of musical and Terpsichorean revelry. The concession did not please the Parisians: the Jocky Club went *en masse* to the first performance, and their hissing and whistling made the result a fiasco. This stirred Wagner's hate, and doubtless led to his retaliating in the burlesque on the "Siege of Paris." Parisians have not forgiven him, and until very recently have rejected any overtures looking to a proper performance of his operas and music-dramas. In the Parisian version of the selections from "Tannhauser" given to-day, the bacchanale follows the Venus mountain music in the overture, the final return to the Pilgrims' Hymn being omitted. The character of the addition, which dates from the "Tristan" period, shows Wagner's advance in orchestration.

Drawing upon the Wagner-Liszt correspondence, it will appear how Wagner himself regarded the offer to produce "Tannhäuser" in Paris. "In a letter to Liszt, dated March 29, 1860, he says: 'I return to Paris to-day in order to have a closer view of my brilliant misery. Mr. Reyer wants a large ballet for the second act of "Tannhäuser." You may imagine how I relish the idea. . . . I must see whether I can get rid of this ballet, otherwise I shall, of course, withdraw "Tannhäuser."' For six months we hear no more on the subject, but it is clear that in this interval Wagner had determined to rewrite the 'Venus' scene and develop the revels. He says: 'I take great delight in the rewriting of the great "Venus" scene, and hope to improve the effect thereby. The ballet scene also will be executed on the larger scale designed by me.' But he did not even then begin to write the music; for three months later, on December 15, he says: 'For "Tannhäuser" I have still to score the grand new scene for "Venus," and to compose the whole of the Venusberg dance music. How this is to get done in time without a miracle I fail to perceive.' After this there is no further allusion, but it is known that the report that 'there was no ballet in the opera' had something to do with the hostility shown to it even before production. It would be a comical perversity if, after being once wrecked 'because there was no ballet in it,' the opera should now be unpopular because there is one."



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[SCENE.—*An open space on the banks of the Scheldt, near Antwerp. Here* HEINRICH DER VOGLER, *the German king, with* ELSA *and a large retinue of nobles, troops, and people, has come, in the expectation of meeting* LOHENGRIN, *who has assumed the title of Protector of Brabant, and has promised to head a campaign against the Hungarians.* LOHENGRIN *is the last to arrive. He informs the king that he can no longer hold himself to his promise; and, after confessing that he has slain* TELRAMUND *in self-defence, and after accusing* ELSA *of having broken her oath to him, he thus reveals his origin, and explains his sudden determination to depart.*]

In distant land, by ways remote and hidden,
There stands a Burg that men call Monsalvat:
It holds a shrine to the profane forbidden,
More precious there is nought on earth than that.
And, throned in light, it holds a cup immortal,
That whoso sees from earthly sin is cleansed;
'Twas borne by angels through the heavenly portal,
Its coming hath a holy reign commenced.
Once every year a dove from heaven descendeth,
To strengthen it anew for works of grace:
'Tis called the Grail, the power of Heaven attendeth
The faithful knights who guard that sacred place.
He whom the Grail to be its servant chooses
Is armed henceforth with high invincible might;
All evil craft its power before him loses,
The spirits of darkness where he dwells take flight.
Nor will he lose the awful charm it lendeth,
Although he should be called to distant lands.
When the high cause of virtue he defendeth,
While he's unknown, its spell he still commands.
By perils dread the holy Grail is girded,
No eye rash or profane its light may see;
Its champion knight from doubtings shall be warded,
If known to man he must depart and flee.
Now mark, craft or disguise my soul disdaineth.
The Grail sent me to right yon lady's name.
My father, Percival, gloriously reigneth.
His knight am I, and Lohengrin my name.

(*English version by Natila Macfarren.*)

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THE BOSTON HERALD,

In a recent criticism of a ***Philharmonic Orchestra Concert*** in that city, speaking of the celebrated pianiste, ***Frl. Adele Lewing,*** who had made an exceptionally great success, having been recalled five times, said:

"Frl. Lewing confirmed the good impression she made here last season in her performance of the first movement of Beethoven's E-flat concerto. She is a very capable musician and an excellent pianist, having a thorough command of all technical difficulties, a clear clean touch, and excellent taste in her playing. ***The beautiful instrument used by the player was a delight to the eye, and responded to her touch with fine effect.***"

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"Waldweben" ("Voices of the Forest") is the title which has been given to a portion of the music in the second scene of the second act of "Siegfried" which has been arranged for concert use by H. Zumpe. In transference from the theatre to the concert-room it has undergone so many changes, by the omission of the dialogue, etc., as virtually to make it almost an independent composition. Still, the scene depicted remains the same, and may be easily imagined. At sunrise Siegfried is taken by his foster-father, Mime, far into the depths of the forest in which he has been brought up, in order that in an encounter with the giant Fafner, who has assumed the shape of a lizard-like dragon, he may learn what fear is. As Siegfried, with his sword at his side and his horn slung over his shoulder, seats himself under a lime-tree near the dragon's cave, Mime removes to a distance to watch the result. The scene is one of the most picturesque in the entire drama; and the music which accompanies it serves as a bright example of Wagner's wondrous power of depicting nature by means of musical tones, or, to speak more accurately, of exciting in the hearts of his hearers the same emotions which a picture of the surrounding scenery would do, and at the same time of revealing to them what is passing in Siegfried's mind, as he muses within himself. In effecting this double purpose, Wagner has resorted to the simple expedient of employing, almost continuously throughout the scene, a motive representative of the mysterious sounds of the forest, which at times is accompanied by, and at others is interrupted by, other motives bearing upon Siegfried's life, which have done duty in previous portions of the tetralogy. For a due comprehension of the master's intentions, familiarity with these is indispensable. It is sufficient, however, to quote them in the order of their occurrence, docketing each with the title which it has received in explanation of its allusion.

First in importance is the motive proper to the "Waldweben," or "Voices of the Forest," which imparts a local coloring to the entire scene, and is seldom absent. Its general character will be apparent from the first few opening bars, premising that later on, as the sun rises higher in the heavens

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and all grows more animated, with a change of rhythm from 2-2 to 6-8, and a change of key from D minor to E major, we have twelve semi-quavers in the bar instead of eight quavers.

Left alone with his thoughts, Siegfried first muses about his parents, whom he has never seen, and wonders what they were like. This we divine from the introduction of a motive (clarinet) from "Die Walküre," which appears therein whenever Siegmund, Siegfried's father, expresses sympathy for his mother, Sieglinde, and thus symbolizes "The Walsung Family in Love and Grief." The thought of his mother awakens in him a longing for love, a revelation of nature; and this is indicated by the motives entitled "Love of Life" ('cellos) and — introduced and accompanied by a wave-like figure (from "Rhinegold") — "Woman's Wonder and Worth" (solo violin).

Revelling in the beauties of the scene before him, he listens to the songs of the birds, who subsequently, when he has learned to understand their language, afford him capital advice by warning him against Mime's treachery, and telling him of the hoard and the ring and of the sleeping maiden, Brünnhilde, surrounded by fire, whom he is to awaken as his bride. Further, in the course of development, allusion is made to the motive of "The Sword" (oboe, clarinet, and horn) and to "Brünnhilde's Slumber Motive." But the birds keep up their song to the end. (C. A. B.)

Duet, "In Neuen Thaten," from "Die Goetterdaemmerung." Wagner.

Were this duet performed in connection with the selection immediately following, the dramatic sequence would be complete by introducing it after the "Morning Dawn" section. Siegfried is on the point of leaving Brünnhilde to seek fresh exploits. The music of this parting scene of the lover is esteemed by many as finer than the love duet at the end of "Siegfried," being less wild and tempestuous. Three new motives appear in the duet for the first time in the progress of the drama: Brünnhilde's, a tender and womanly phrase; Siegfried's, a dignified and heroic version of his horn call; and a love phrase of great and melancholy beauty.



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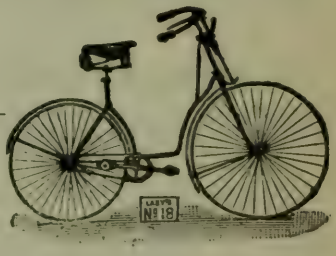
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The arrangement from the final dramas of the Nibelungen played to-day is one of the several Wagner contemplated for concert purposes, which were not completed till after his death. It was, however, fully discussed by him and Dr. Hans Richter, and was ultimately completed under the supervision of the latter. Though drawn from the last two dramas of the trilogy,—"Siegfried" and "Götterdämmerung,"—the scene of action remains the same; namely, the summit of the rocky mountain upon which the walküre Brünnhilde sleeps. It begins at the moment when Siegfried, having thrust Wotan from his path, turns to seek the fire-encircled rock and Brünnhilde, —that moment in the progress of the drama where, with the breaking of Wotan's spear, all the gloom of the orchestra is changed in a twinkling to glorious expectancy. The first motive the ear hears (bassoons and low strings) is the Wälsungen motive, symbolical of Siegfried's love for his parents. Joined with this are four others; namely, "Siegfried, the Walsung" (first horn), the "Rhinegold Song" (horns), "Glow of the Brightening Glare" (flute and clarinet), one of the versions of the "Voice of the Bird" (oboe). These ideas, contained in two bars, suggest Siegfried, the hero, the treasure he holds as possessor of the magic ring, the flames he is approaching, and the bird which guides him. Now is heard another "Voice of the Bird" (oboe and clarinet), next the fire motive in the strings in conjunction with Siegfried's horn. Interrupted by Siegfried's heroic motive, this idea is worked out at considerable length. The flames rise higher, then subside as Siegfried nears Brünnhilde's rock, and the slumber motive (wood-wind), which in "Die Walküre" accompanies Wotan's farewell of Brünnhilde, sounds. Siegfried has gained the rock, sees Brünnhilde, and the orchestra pictures his impressions. The first violins play the "wandering passage" as Siegfried nears Brünnhilde.

The arrangement includes none of the sublime music of Brünnhilde's apostrophe, nor does it touch upon the great love duet with which the drama of "Siegfried" ends. The orchestra now enters upon the "Morning Dawn" motive (from the second scene in the first act of "Die Götterdämmerung") heard in the 'cellos. As day broadens, the horns give out the motive of "Siegfried, the Son of the Forest," followed by a new motive

(first clarinet), indicating Brünnhilde's love for Siegfried. The strings take it to a splendid climax. The sun rises high. Siegfried and Brünnhilde come forward (he in full armor, she leading her horse), which scene the orchestra illustrates by a superb handling of the "Siegfried, the Son of the Forest," motive.* The section "Siegfried's Rhine Journey" (he leaves Brünnhilde, in search of adventure and in fulfilment of the tragic fate that holds him) begins with Siegfried's horn-calls from the depths below Brünnhilde: a second time he passes through the fire (note the development of the horn motive and its conjunction with Loge's fire motive, first violins). On reaching the Rhine, the primeval element motive, beginning with the modulation, sways the whole orchestra. This superb picture extends through fifty-six bars. Then is heard the song of the Rhine daughters, with its brilliant accompaniment, interrupted by the "Rhinegold" motive, the symbol of desire (bass trombone), the motive of the ring (wood-wind and soft brasses). The arrangement closes with an effective handling of the "Walhall" theme.

Prelude and Closing Scene from "Tristan and Isolde." **Wagner.**

The legend which served Wagner for the poetic basis of "Tristan and Isolde" is centuries old, and appears on the page of poet and romancer of generations prior to the rise of the Bayreuth prophet. Wagner's pen, as was the case with the myth of the Nibelung's Ring, has given a lasting contribution to literature, while unifying and fashioning a tale which before had its home more in the imaginative verse of minstrel bards than in the strict, coherent, and convincing mode of the drama. Among Wagner's music dramas, "Tristan and Isolde" is dramatically pre-eminent. Upon the occult workings of the love potion revolves an intensely moving tragedy. The music — and we have it from Wagner's own lips — represents his most deliberate effort to be his unbridled self. He discards utterly operatic conventions, giving his entire mind and strength to illustrating the new art that burned within him. The orchestral prelude, in its poetical aspect, may be regarded as a musical portrayal of love in all its different phases,

* See preceding paragraph, on duet from "Die Götterdämmerung."

ranging from love-longing to death-defying ecstatic emotion. Formally considered, it consists of a series of motives, or, more correctly speaking, of a single motive and its evolutions, which in the drama are repeatedly used as representative of or in close connection with the loves of Tristan and Isolde, and also when allusion is made to the symbolical "love potion," and which are here interwoven in a wondrously continuous web.

The closing scene is Isolde's Death Song. Isolde has been summoned to Brittany to cure Tristan of his wound. She obeys the call, but her ship arrives too late: Tristan expires in her arms. Isolde dies upon the body of her lover. The music of the scene has been described as a kind of sad echo of the happy union of the lovers in the second act. The principal motives of the latter scene reappear in the orchestral part as a fond remembrance of lost bliss, accompanied by the broken utterances of the voice. At the same time, one may recognize in this retrospective introduction of the same motives a symbolic expression of the lovers' reunion after death, quite as simple and significant as the intertwining rose and vine that grow on their graves in the old story.

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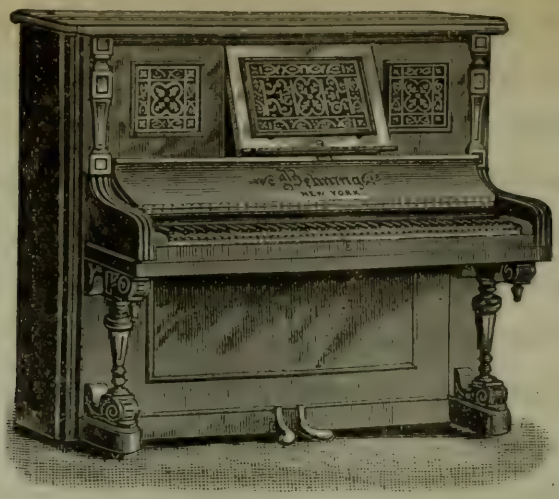
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Sixth Concert,

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PROGRAMME.

Cherubini – – – – – – Overture, "Anacreon"

Saint-Saens – – – – – – Aria, "Samson and Dalila"

Lalo – – – – – Concerto for Violoncello, in D minor

Benjamin Godard { *a.* Nikia's Dream / *b.* In the Hammock } from "Symphonie Orientale," Op. 84

Songs with Piano.

Delibes – – – – – – – – – – – "Regrets"
Massenet – – – – – – – – – – – "Bonne Nuit"
Ferrari – – – – – – – – – – – "A une Fiancee"

Brahms – – – – – – Symphony No. 2, in D major

Allegro ma non troppo.
Adagio non troppo.
Allegretto grazioso.
Finale (Allegro con spirito).

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Historical and Descriptive Notes prepared by G. H. WILSON.

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Overture, "Anacreon." **Cherubini.**

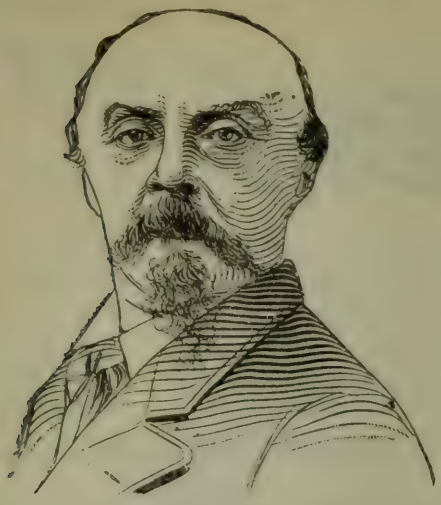
Cherubini was the son of a Florentine musician. He began to study music when six years of age. At sixteen, he had composed an oratorio, three cantatas, and some lesser works. Born four years later than Mozart, Cherubini, who died in 1842, forms a link between the classic and romantic schools. All his works are notably pure in form, those of his church period being superb examples of constructive skill; while, in sentiment, they are scarcely less noble than those of Bach and Beethoven.

Cherubini's artistic career is divided into three periods. "The first, 1760–91, when he was writing motets and masses *à la* Palestrina and operas in the light Neapolitan vein, may be called the Italian period. The second, or operatic, period opens with 'Lodoïska,' though the beginning of the change is apparent in 'Demophoon' (1788) in the form of the concerted pieces, in the entrance of the chorus, and the expressive treatment of the orchestra. 'Médée' and 'Les Deux Journées' form the climax of the operatic period. The third period, that of his sacred compositions, dates, properly speaking, from his appointment to the Chapelle Royale in 1816, though it may be said to have begun with the mass in F (1809), which is important as being the first sacred work of his mature life, though it is inferior to that in A, and especially to the requiem in D minor. The requiem in C minor is at once his greatest and most famous work."

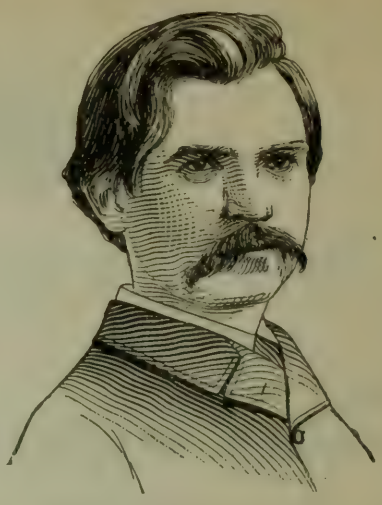
Though he composed many works for the stage, and was at the head of the Paris Conservatoire for an extended period, Cherubini made no lasting

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—AFTER—

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To Wm. Knabe, Esq.,
Baltimore:

DEAR SIR,—My renewed, and by more use—under aggravating circumstances, as bad health and tiresome travelling—enlarged experience of your Pianos this (second and last Trans-Atlantic) season has throughout confirmed myself in the opinion I expressed last year; viz., *that sound and touch of the Knabe Pianos are more sympathetic to my ears and hands than sound and touch of any other pianos in the United States.* As I met with frequent opportunities of establishing comparisons between the Knabe Pianos and instruments of rivalling, or would-be rivalling, producers, I dare now add that I declare them *the absolutely best in America.*

With sincere regards, yours truly,
DR. HANS VON BÜLOW.

HAMBURG, 27th May, 1890.

EUGEN D'ALBERT'S LETTER

—TO—

WM. KNABE & CO.

TRANSLATION.

During my sojourn here I had frequent opportunities to make myself acquainted with the Knabe Pianos, and from fullest conviction I declare them to be the *best instruments of America.* Should I return here for artistic purposes,—which may be the case very soon,—I shall most certainly use the pianos of this celebrated make. I give this testimonial with pleasure, voluntarily, and entirely *unsolicited* by the house of Knabe.

EUGEN D'ALBERT.

NEW YORK, May 16, 1890.

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impression in French opera. Like Gluck in some respects, his music, when contrasted with the livelier muse of Boïeldieu and Auber, who came after him, was thought too severe by the volatile French. He wrote the two-act opera "Anacréon, ou l'Amour Fugitif," in 1803; and it was produced at the Grand Opera, Paris, on October 4 of the same year. The work suffered from a poor libretto, and, while containing numbers of great beauty, failed to win the popular success throughout Europe which was accorded the earlier operas, "Médée" and "Les Deux Journées."

The overture has long been a favorite concert piece. It is related that, when first performed in London, it received a double encore. "J. W. H.," in the *Quarterly Musical Magazine*, writes: "In the overture to 'Anacréon' there are fewer passages in the fugue style, fewer laborious or abstruse modulations, than may be found in Cherubini's admired predecessors; but, to compensate for the absence of these, there is a novelty of melody and elegance and brilliancy of effect prevailing throughout this piece which cannot fail to rivet the attention of all who possess the least taste in our art. The first horns by sustaining A and E, then moving to the chord of D, prepare the way for a very singular and effective passage, which is taken up alternately by the flute, violin, and violoncello, between each preparatory sounding of the horns, until the movement ends with the dominant seventh in full harmony by the whole band. Nothing (to look at the score) can possibly be more simple, and, certainly, nothing can be more effective. It is the harbinger of good things to the *allegro* movement that follows, commencing on one note only by the bass. At the end of two bars there arises a very simple passage, which may be called the subject of the overture, as it is heard throughout until nearly the close, alternating from one instrument to another in a very extraordinary manner. The long continuation of the *piano*, and the gradual accumulation of the *crescendo*, are strikingly displayed in the first fifty bars; and, when the climax arrives, by the full burst of the orchestra, no doubt can possibly remain in the mind of the scientific hearer that our author is a man of superior abilities. I



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would point out a beautiful passage toward the end as a delightful con rast to the brilliant ones that precede and follow it. There is great similarity to Mozart's style in this part: it is tender, graceful, and in the true chiaroscuro of harmony, a passage bearing strong indication of the elegant mind of its author.

Nikia's Dream,
In the Hammock, } **From "Symphonie Orientale," Op. 84.** **B. Godard.**

Godard and Saint-Saëns are two Frenchmen, neither of whom won the *Prix de Rome.* Why the former did not compete for an honor so esteemed by students of the Paris Conservatoire is told in a foot-note* to this article. Godard was a precocious youngster, and narrowly escaped exhibition as a prodigy. At the age of fifteen he did tour in Germany with his teacher, Vieuxtemps. The same year (1865) a "Stabat Mater" of his won a prize at a competition held at Bordeaux. A few years later he produced two violin concertos, one of which, "Concerto Romantique," Mr. Loeffler brought out at Boston Symphony concerts, season of 1883–84; but it was not until 1878 that his reputation as a composer became officially established. In this year the prize of ten thousand francs offered by the city of Paris for the best instrumental and vocal composition was won by Godard, who presented a dramatic symphony, "Le Tasse." The judges awarding the prize included Gounod, Thomas, Saint-Saëns, and Délibes; and they named as equally worthy the "Le Paradis Perdu" of Dubois. Godard, who is now a professor at the Paris Conservatoire, numbers

*"Down the street comes a familiar figure, long, lean, dark, slow, *distingué*,— Benjamin Godard. He 'arrived,' even if the teachers at the Conservatoire would not allow him to *concour* for the *Prix de Rome.* There was too much Godard about his work and too little Cherubini,— the same fault found with Berlioz years before. How well I recalled the time I first went to Godard's house! One of his pupils had said that I must meet him, and at the hour appointed I went to his modest little home. The pupil was playing a suite for violin solo,— a composition of Godard's,— and I shall never forget the impression produced upon me during this reception. Godard sat about five feet from the player, one long hand spread over the left knee, the face lifted a little toward the violin; and not once during the five movements did he change position or apparently move a muscle,— an incarnation of perfect stillness. He told me the other day all about his studies here at the Conservatoire, and why it was that his teachers did not wish him to *concour.* They recognized his talent, but knew that in technical skill he was not equal to many others. 'I could never,' he said, 'write a fugue. I was continually putting in phrases foreign to such an architectural composition. Fugue and counterpoint fill me with horror,' —this with hands before his face, palms outward, as if pushing away some detested object,— 'they are to me like mathematics. I will never teach them: I cannot. I realize the necessity for such study, but I prefer to teach composition,— the results of such study.'"

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THE BOSTON HERALD,

In a recent criticism of a ***Philharmonic Orchestra Concert*** in that city, speaking of the celebrated pianiste, ***Frl. Adele Lewing,*** who had made an exceptionally great success, having been recalled five times, said:

"Frl. Lewing confirmed the good impression she made here last season in her performance of the first movement of Beethoven's E-flat concerto. She is a very capable musician and an excellent pianist, having a thorough command of all technical difficulties, a clear clean touch, and excellent taste in her playing. ***The beautiful instrument used by the player was a delight to the eye, and responded to her touch with fine effect.***"

The piano was a ***HENRY F. MILLER ARTIST GRAND, in Mahogany Case.***

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among his larger compositions three operas and four symphonies. The symphonies illustrate Godard's independence of "mathematics," his freedom from the restraint which traditional symphonic form would bring upon him. In one, "Symphonie Légendaire," he even goes so far as to employ solo voices and choruses.

The "Symphonie Orientale," produced on Feb. 24, 1884, is a set of five descriptive pieces on poems by De Lisle, De Châtillon, Hugo, and Godard. They are entitled: "Les Eléphants" (Arabia); "Chinoiserie" (China); "Sara la Baigneuse" (Greece); "Le Rêve de la Nikia" (Persia); "Marche Turque" (Turkey). The selections played to-day are respectively numbered four and three.

"LE REVE DE LA NIKIA."

Elle est jeune, elle est belle; et pourtant la tristesse
Assombrit ses grands yeux.
Aucun penser d'amour ne charme sa jeunesse.
Son cœur ambitieux
Rêve d'une contrée, inconnue et lointaine,
Où d'un peuple puissant
Et respecté de tous elle deviendrait Reine.
Là-bas, à l'Occident,
Sont de grandes cités aux splendeurs sans pareilles;
Là, la Science et l'Art,
Au souffle du Génie, enfantent des merveilles!
Son beau rêve, au hasard,
Vers ces mondes nouveaux, l'emporte sur son aile.
Son cœur ambitieux
N'a nul penser d'amour. Elle est jeune, elle est belle;
Et pourtant la tristesse assombrit ses grands yeux.

(*B. Godard.*)

The melody (*quasi adagio*) heard from the oboe at the fifth bar, against a languorous accompaniment in the strings, is repeated by the clarinet, then by the first violins. A change in the accompaniment prefaces a modulation leading to a new subject, which, though developing a climax with the use of the full modern orchestra, is as quiet in its entrance as that which has gone

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before. With delicate and charming touch the composer clothes these two themes in a brief and clear movement.

"SARA LA BAIGNEUSE."

Sara, belle d'indolence,
Se balance
Dans un hamac, au-dessus
Du bassin d'une fontaine
Toute pleine
D'eau puisée à l'Ilissus;

Et la frêle escarpolette
Se reflête
Dans le transparent miroir,
Avec la baigneuse blanche
Qui se penche,
Qui se penche pour se voir.

Mais Sara la nonchalante
Est bien tentée
A finir ses doux ébats;
Toujours elle se balance
En silence,
Et va murmurant tout bas:

"Oh! si j'étais capitane,
Ou sultane,
Je prendrais des bains ambrés,
Dans un bain de marbre jaune,
Près d'un trône,
Entre deux griffons dorés!

"J'aurais le hamac de soie
Qui se ploie
Sous le corps prêt à pâmer;
J'aurais la molle ottomane
Dont émane
Un parfum qui fait aimer."

Ainsi se parle en princesse;
Et sans cesse
Se balance avec amour
La jeune fille rieuse,
Oublieuse
Des promptes ailes du jour.

(*Victor Hugo.*)

The swaying figure which sets out in the clarinet after the rhythm of the movement has been firmly established by the strings, harp, and soft brasses, is a decorative adjunct to the first subject (*andante con moto*, 6-8), which enters at the fifth bar in the strings and oboes. This well-defined melody and its adjunct, the latter taking on a greater prominence as the movement develops, are treated with varying degrees of force and with changing color, until a new subject appears in the violins, accompanied by broken octaves in the wood-wind. Treatment of this is continued for a number of measures, the general features of melody and accompaniment remaining the same, though the scoring grows in fulness. The movement ends with a new handling of the first subject.



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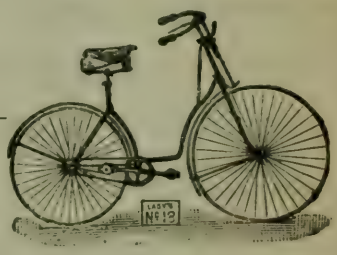
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Allegro non troppo.
Adagio non troppo.
Allegretto grazioso (*Quasi Andantino*).
Allegro con spirito.

Brahms wrote no symphonies for publication until his chamber music, songs, and other compositions embracing choral forms, had made him renowned in two hemispheres. Such an example of deliberate repression of talent is without a parallel. The total number of his symphonies is four. Nine years represent the period of their composition, the one in C minor, his first, having been performed on Nov. 4, 1876. The second symphony was a Christmas present to the world in 1877. An analysis of the symphony played to-day has been compiled:

First Movement.

"The opening movement (*allegro ma non troppo*, D major, 3-4) has something of pastoral simplicity and charm in the first subject, while the episode following it is as gay and graceful as the theme in Sterndale Bennett's 'Naïdes' Overture, which it brings to mind. Admirably according therewith, the second subject prolongs thematic attractiveness in the movement. Here we have one of the melodies of which the ear does not tire. It comes into the symphony like a burst of sunshine, and is exceedingly satisfying. The development and working out of these themes naturally presents a good deal that is characteristic of Brahms's tendency to elaboration, but, on the whole, the music is not so overwrought as to put obstacles in the way of comprehension and enjoyment."

Second Movement.

"The slow movement (*adagio non troppo*, B major, C), in strong contrast

to the open-hearted nature of the first *allegro*, is of a more contemplative character. The first theme, an uninterrupted melody of twelve bars, is made exceedingly impressive by being intrusted to the 'celli, and accompanied by the wind instruments, among which the trombones have the important task of detaching one short phrase of the melody and holding it up in a solemn, almost chorale-like way, whenever reference is made to it by the other instruments. Alternating with the first theme, and in most happy opposition to its searching character, is the quieting, soothing second theme in 12-8 time, which, however, is put aside by a third theme, struggling and restless, till, after renewed appearances of the predominating first theme, the movement ends in what seems to be perfect resignation and peace. In polyphonic complication, in rhythmic diversity, and quick changes of all kind, the *adagio* is typical of its composer. So, too, in the beauty of its instrumentation and the profound earnestness of its spirit."

Third Movement.

"The third movement (*allegretto graziozo*, E minor, 3-4) reverts to the comparative simplicity of the *allegro*, and is altogether charming. A measure of quaintness, due to character of rhythm and melody, gives additional attraction, especially as the interest of the movement throughout is mainly thematic. A *presto non assai* twice breaks the course of the *allegretto*, lending extra vivacity to the general effect. This part of the work needs no discussion. It tells its own gracious and pleasing story to the comprehension of the dullest, and is the more welcome because coming close upon the abstruseness of the *adagio*. When first performed in Vienna, the *allegretto* had to be repeated,— an honor, it is said, never before accorded

at the Philharmonic Concerts there, save in the case of the *andante* in Mendelssohn's 'Italian' symphony."

Fourth Movement.

"Brahms takes care to make the *finale* (*allegro con spirito*, D major, C) accord with the first movement and *allegretto* as regards the points most fully dwelt upon above. Its expression is generally cheerful and happy, both in theme and treatment; it is very rarely abstruse or overwrought, and its grateful animation is thoroughly well sustained. The *coda* especially deserves attention for its Beethovenish length and elevation of character. It nobly ends a noble work."

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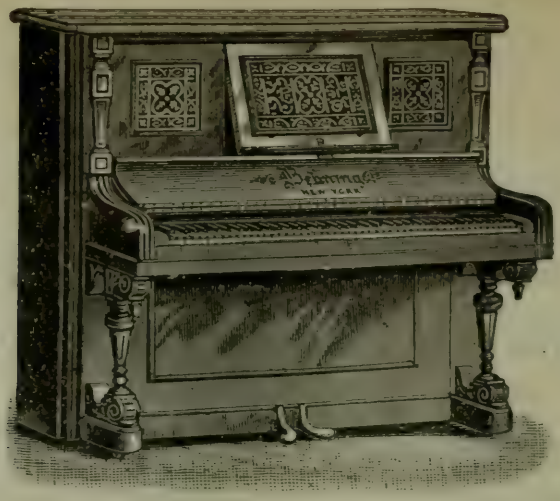
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Concordia Opera House

SEASON OF
1890–91.

ARTHUR NIKISCH, Conductor.

First Concert, Friday Evening, December 12, At 8 o'clock.

PROGRAMME.

Beethoven – – – – Symphony No. 3, in E-flat, "Eroica" ✓

Allegro con brio.
Adagio assai (Marcia funebre).
Scherzo (Allegro vivace).
Finale (Allegro molto; Poco Andante con espressione; Presto).

Saint-Saens – Concerto for Piano and Orchestra, in G minor, Op. 22 ✓

Andante sostenuto.
Allegro scherzando.
Finale (Presto).

Dvorak – – – – – Scherzo Capriccioso, Op. 66 ✓

Liszt – – – – – – – Symphonic Poem, "Tasso" ✓

Lento.
Allegro strepitoso; Lento.
Adagio mesto.
Meno adagio.
Allegretto mosso con grazia (quasi minuetto).
Allegro con molto brio.

Soloist, Mrs. FANNY BLOOMFIELD-ZEISLER.

THE PIANOFORTE IS A STEINWAY.

Historical and Descriptive Notes prepared by
G. H. WILSON.

Allegro con brio.
Adagio assai (*Marcia funebre*).
Scherzo (*Allegro vivace*).
Finale.

The "Heroic" was the eighth symphonic work by Beethoven heard in Boston. The date of its first performance here, Dec. 13, 1851, is the eleventh year of the epoch which the performance of the fifth (C minor) symphony established. Since the Boston Symphony concerts were founded, the "Heroic" symphony has been heard every season but one. Beethoven completed the work in 1804, inscribing it "*Sinfonia grande, Napoleon Bonaparte*, 1804, *im August, del Sigr. Louis van Beethoven, Sinfonia* 3, *Op.* 55." Napoleon's career up to the time of his coronation as emperor inspired this dedication; that event so angered Beethoven that he tore off the title-page to restore it years afterwards at news of Napoleon's death. The symphony was purchased by Prince Lobkowitz, and several times performed at his house in 1805. Its first public hearing took place April 7, 1805, at a concert given by Clement, the violinist, for whom the master subsequently wrote his violin concerto.

The following extract from Schindler's "Life of Beethoven" indicates the origin of the "Heroic" symphony:—

"In his political sentiments Beethoven was a republican; the spirit of independence natural to a genuine artist gave him a decided bias that way. Plato's Republic was transfused into his flesh and blood, and upon the principles of that philosopher he reviewed all the constitutions in the world. He wished all institutions to be modelled upon the plan prescribed by Plato. He lived in the firm belief that Napoleon entertained no other design than to republicanize France upon similar principles, and thus, as he conceived, a beginning would be made for the general happiness of the world. Hence his respect and enthusiasm for Napoleon." Vienna knew of Beethoven's sentiments toward Napoleon, as did General Bernadotte (afterwards King of Sweden), at that time French ambassador to the Austrian Court. It is known that Bernadotte and Beethoven met on several occasions; that Beethoven was asked by the diplomat to compose a piece in honor of the First Consul is also attested. Beethoven began the work in 1803, after a period of melancholy caused by increasing deafness. Again we may quote Schindler, who speaks on the double authority of Lichnowsky and Ries, who were present when the incident detailed below occurred:—

"A fair copy of the musical work for the First Consul of the French Republic, the Conqueror of Marengo, with the dedication to him, was on the point of being despatched through the French Embassy to Paris, when news arrived in Vienna that Napoleon Bonaparte had caused himself to be proclaimed Emperor of the French. The first thing Beethoven did on receiving this intelligence was to tear the title-leaf off the symphony (on it were written the words 'Napoleon Bonaparte'), and then fling the work itself, with a torrent of execrations against the French Emperor,—against the new 'tyrant,'—upon the floor, from which he would not allow it to be lifted. It was a long time before Beethoven recovered from the shock,

and permitted this work to be given to the world, with the title 'Sinfonia Eroica,' and underneath it this motto, '*Per festigiare il souvenire d' un gran' uomo.*' I shall only add that it was not till the tragic end of the great Emperor at St. Helena that Beethoven was reconciled with him, and remarked that, seventeen years before, he had composed appropriate music to the catastrophe, in which it was exactly predicted musically, but unwittingly,—alluding to the Dead March in the symphony."

Both Berlioz and Wagner have given the world their interpretations of the third symphony; Berlioz, with a more technical handling than Wagner, who seeks only to discern the soul of the composer. We append Wagner's estimate of the "Heroic" symphony, as translated from his "*Programmatische Erläuterungen.*" This extremely important tone-poem — the master's third symphony and the work in which he first completely asserted his individuality — in many respects is not so easy to understand as might be anticipated from its title, because it is precisely this title which unintentionally leads one to look for a succession of heroic achievements, represented by tone-pictures in a certain historically dramatic sense. He who relies upon such expectations for a proper understanding of this work will certainly feel perplexed, and, though at last he may arrive at the truth, it will be without having derived full enjoyment from it. If, therefore, I have undertaken the task of explaining as briefly as possible the views I have formed of this musical creation from its poetical intent, I have done so in perfect good faith, and with the view of imparting to future listeners to the work such a knowledge of it as otherwise they would not of themselves be able to attain, except after having repeatedly heard it played in the most perfect manner.

In the first place, its appellation of "heroic" is to be taken in its broadest sense, and by no means as referring simply to a military hero. If by "hero" is generally to be understood the full, perfect man, who is capable of experiencing in their highest degree and intensity all the purely human sensations of love, of pain and power, we shall then be able correctly to grasp the drift of the subject which the artist has sought to impart to us through the powerfully impressive tones of his work. It is the artistic aim of this work to deal with all the manifold and forcibly convincing sentiments of a strong and fully developed individuality, to which nothing human is strange, but which comprises in itself everything that is really human, and in this way asserts, after the sincerest manifestation of every noble passion, that it has arrived at a definition of its nature which unites the most feeling tenderness with the most energetic power. It is the heroic aim of this work of art to portray the advance toward this conclusion.

First Movement.

The first movement comprises, as it were, in a glowing focus all the most ambitious, youthful, and active emotions of a richly endowed human character. Bliss and woe, pleasure and pain, cheerfulness and sadness, thinking and longing, languishing and revelling, boldness, defiance, and an indomitable self-reliance alternate and assert themselves so fully and so directly that, while we are sensible of all these emotions, we feel that not one of them can perceptibly be detached from the others, but that our interest must be centred in the man who reveals himself as susceptible to them all. Nevertheless, all these emotions proceed from one main faculty, and this is energetic power. This power, infinitely enhanced by all emotional impressions, and forced to an utterance of the superabundance of its nature, is the mainspring of this musical picture: it masses itself — toward the middle of the movement — into an annihilating force, and

asserts itself so defiantly that we seem to see before us a world-destroyer, a Titan fighting with gods.*

Second Movement.

This crushing power, which at the same time fills us with feelings of rapture and dread, presses on toward a tragical catastrophe, the serious importance of which manifests itself to our feelings in the second movement. This manifestation is presented by the tone-poet in the garb of a funeral march. The sensation imparted to us by its keenly expressive musical speech is one of overwhelming grief and solemn mourning; it seems to portray the progress of an earnest, manly sadness from mournful complaining to tender emotion, to remembrance, to tears of love, to heartfelt elevation, to inspired exclaiming. From feelings of pain there springs up a new power which warms and elevates our feelings; to sustain this power, we recur again to pain; we yield ourselves up to it till it dies away in sighs; but at this moment we gather up again our full strength; we will not succumb, but endure; we express not our mourning, but cherish it with a manly and courageous heart. Who is there that can paint in words the endlessly manifold, but at the same time inexpressible, emotions which make themselves so delicately felt in their progress from pain to highest exaltation, and from exaltation to tenderest sadness, until their last dissolution in unsatisfied musing? The tone-poet alone could effect this in this wondrous piece of music.

Third Movement.

The third movement, by its excessive brightness, shows us man's power divested of its destructive daring by the severe pain by which it has been curbed. Its wild impetuosity has taken the form of fresh and lively activity; we have now before us the lovable, cheerful man, who in health and happiness passes through Nature's plains, smiling at her flowery fields, and making the forest heights resound with his merry hunting-horn. His present feelings the master imparts to us in this bright and vigorous tone-picture; and what these are he finally tells us by those horns which musically express the hero's gay and blithesome humor, but which at the same time is full of tender feeling. In this third movement the tone-poet shows us the man of sensibility, but from an opposite point of view to that in which he has presented him to us in the second movement; there the severely but bravely suffering, here the glad and vigorously active man.

Fourth Movement.

Those two sides of his nature the master now brings together in the fourth and last movement, in order at length to show us the complete and harmoniously constituted man in that condition of feeling in which the mere thought of pain has instigated him to deeds of noble activity. This final movement is therefore the consequent clear and explanatory antitype of the first movement. As in that we have seen all the human emotions,

*That point in the first movement of the "Heroic" symphony where "recapitulation" begins is marked by a Beethoven joke in causing the horn to make an apparently false entry with the first four notes of the theme. Even now, this is often supposed to be a mistake of the horn-player. *Apropos*, Ferdinand Ries writes: "Those who are not initiated into this secret of the score must ever think the horn-player has miscounted and made a false entry. At the first rehearsal of this symphony, which was a stormy one, and where the horn-player stood next to Beethoven, taking it for granted that he was wrong, I said: 'Listen to that stupid fellow! Can he not count? It sounds wretchedly.' I think my ears narrowly escaped being boxed, and Beethoven did not forgive me for some time." Grove says: "This passage has actually been altered in performance to make it agreeable to the so-called rules of music. Fétis and the Italian conductors used to take it as if the notes of the horn were B, D, E, F. Wagner and Costa are said, though it is almost incredible, to make the second violins play G. If Ries 'narrowly escaped a box on the ears' for suggesting that 'the —— horn-player had come in wrong,' what sort of blow or kick would Beethoven have justly administered for such flagrant corrections of his plain notes?"

at one time making themselves felt by their infinitely varied utterances, at another repelling each other by their violent dissimilarity, so in this their various points of differences unite toward one conclusion, which by its harmonious comprehension of all these emotions presents itself to us in a goodly and plastic figure. This figure the master has restricted to a remarkably simple theme, which presents itself to us as something fixed and definite, and is capable of infinite development, from the most delicate fineness to extreme vigor. This theme, which may be regarded as representing a firm manly individuality, is surrounded by, and from the beginning of the movement yields itself to, all the softer and tenderer emotions, which develop themselves into a declaration of the purely feminine element, which at last manifests itself in the manly principal theme — as it strides energetically through the whole movement — with continually increasing and varied interest, as the overwhelming power of love. This power breaks forth with all its fulness upon the heart toward the end of the movement. The restless motion ceases; and in noble and affecting repose love declares itself, at first gently and tenderly, then by degrees growing to ravishing enthusiasm, and at last taking possession of the entire manly heart, even to its lowest depths. Here once more this heart gives utterance to the thought of life's pains; yet the breast, overflowing with love, swells,— the breast which in its joy comprehends also its pain, just as if joy and woe in their effect upon mankind were one and the same thing. Once more the heart palpitates, and makes the tears of noble manliness to flow; yet from the charm of sadness breaks forth the triumphing shout of power, — that power which has allied itself to love, and in which the fully perfect man now rejoicingly calls out to us for an acknowledgment of his godhead.

But the unspeakable, which with the greatest embarrassment I have here attempted to hint at in words, could only be fully revealed by the master's tone language.

Concerto for Piano and Orchestra in G minor, Op. 22. **Saint-Saens.**

Andante sostenuto.
Allegro scherzando.
Finale (*Presto*).

Camille Saint-Saëns, one of the most able and gifted of modern French composers, was born in Paris in 1835. Though not a winner of *Prix de Rome* at the Conservatory, he passed through that institution, winning honors. It was as organist that the name of Saint-Saëns first became known. At the age of eighteen, he was appointed organist of the Church of St. Merri, Paris; and in 1858, when he was twenty-three, he became organist of the Madeleine, a position which he held until 1877, when he resigned, that he might have more time for study and travel. Unlike most organists, he is also a great pianist. He is a prolific writer; but his fame rests mainly on his instrumental music, and on his masterly and effective dealing with the orchestra. Among his greatest works are four piano concertos, three symphonies, operas, several sacred cantatas, and three brilliant and characteristic symphonic poems.

The G minor is the composer's favorite concerto. In this, one of the most effective and brilliant compositions for piano and orchestra in the modern répertoire, Saint-Saëns has somewhat varied the conventional form by introducing the *andante* (generally the second movement) in place of the usual opening *allegro*, following this with an *allegro* of playful, *scherzo*-like character, and this in its turn with a *presto* "Tarantella," which forms a

lish horn. It is complemented by a second strain, the leading features of which may be discerned by the suave figure with which it commences. *finale* of remarkable brilliancy. Like other modern compositions of its class, this concerto is rather a duo between the piano and orchestra than a mere combination of phrases and passages for the solo instrument accompanied in set places by the band. The piano certainly dominates, but it is rather as the instrument best adapted to the expression of the composer's intention than as a mere vehicle for display.

Gounod, speaking of Saint-Saëns, said, "He is the only one of us who has not lost his boyish juvenility." His musical tricks remind one of a collegian out on a holiday. Last year a burlesque of his on Italian music was given at the Trompeble. "Gabriella di Vergy" afterward went the rounds of the musical salons, and everywhere provoked universal laughter. It is full of cadenzas, agility of every kind, heterogeneous jumpings from one into the other of Verdi's extravagances of scenery, book, and music. Among the side-splitting scenes is the one in which Gabriella di Vergy's husband forces her to eat the heart of her lover whom he has just killed. She looks horrified, ready to faint, but suddenly her face changes, and with exhilaration she sings, "Facia mo un brindisi," then again gives vent to throat-breaking cadenzas. It is a burlesque of the old Italian music, in which a brindisi follows every meal, and Gabriella found that that was the only way of well digesting her lover's heart.

Scherzo Capriccioso, Op. 66. **Dvorak.**

The form of this composition more nearly assimilates that of the Liszt rhapsody than any other. The credit of the title rests with Dvorák. Certainly, nothing could better signify the desire of a composer to escape even the slight conventions which the *scherzo* of to-day embodies than Scherzo Capriccioso. Dvorák's rhapsodies were the forerunner of the Scherzo Capriccioso, but even their freedom of form is exceeded in this work of greater piquancy, more frequent modulations, though no more charming melodic trend. The analytical remarks which follow are based on a sketch written by Mr. C. A. Barry:—

The work commences with a short introduction, at the outset of which the germ of the first principal subject is displayed. This consists of a short motive, which recurs again and again in the course of the work, and may therefore not improperly be regarded in the light of a motto. It is first given out by the horns in B-flat, a key far removed from that of D-flat, the signature of the work, but which, after touching upon E-flat minor and F major, is easily reached. A partial repetition and prolongation of this in a modified form brings us to the first principal tune (*tutti*), the repetition of which is complemented by a second strain (in A-flat), first pronounced by the oboes, clarinets, and strings, followed by a passage in thirds by the flute and clarinet, this in turn being followed by a transitional passage modulating enharmonically to G major, in which key a second tune of a waltz-like character is commenced. This does not long continue in G, but modulates to A, in which key its second strain is started with a new figure. The completion of this, after a modulation to F-sharp major, is followed by a modification of the "motto" theme, soon after which the whole of the foregoing first section of the movement is repeated, but with very varied treatment, both in respect to elaboration and instrumentation. At length, after a full close in F-sharp major, and with a change of *tempo* to *poco tranquillo*, a new theme, which technically may be regarded as constituting the "trio," or an independent section of the movement, is introduced. This is principally based upon a melody assigned in the first instance to the Eng-

A repetition of this entire section is then followed by a working out of motives derived from it and the first section, now brought into close juxtaposition. The first that occurs calls for quotation, on account of the counter theme superimposed upon a transposition of the "motto." The working out is carried on for a considerable period, and with much variety, ingenuity, and effect. In due course, we come to a recapitulation of the first section, but with the introduction omitted. This recapitulation is far removed from being a slavish repetition. Indeed, it may be far more accurately defined as a further development of or comment upon the matter which received its exposition in the first section. Points specially to be noticed are: (1) the contraction of two themes (Nos. 1 and 4); (2) a *cadenza* for harp and horn; and (3) the *quasi-fugato* treatment of the "motto" in the *coda*, which, quickening in speed to *presto*, brings this work to a brilliant termination.

Symphonic Poem, "Tasso, Lamento e Trionfo." **Liszt.**

This, like others of Liszt's larger works, was composed first for pianoforte, and was afterward rewritten for orchestra. In its first shape it dates back to the early forties, the plan having been conceived by Liszt in Venice in 1840. The work played to-day is, in turn, a revision of the first orchestral version, which was played for the first time at Weimar, on Aug. 28, 1849.

The score of this work contains a preface from the composer's pen: —

"In 1849 all Germany celebrated brilliantly the hundredth anniversary of Goethe's birth. At Weimar, where we then resided, the programme of the *fête* included a performance of his drama 'Tasso,' fixed for the evening of August 28. The unhappy fate of the most unfortunate of poets had excited the imagination of the most powerful poetic writers of our time,— Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that when, in 1849, we were commissioned to write an overture for Goethe's drama, we were more directly inspired by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, in giving us, in some sort, the groans of Tasso in his prison, Byron did not join to recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' that of the triumph which awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.' We have wished to indicate this contrast even in the title of our work, and to succeed in formulating the grand antithesis of genius ill treated during life, and shining after death with a light humiliating for its prosecutors. Tasso, after loving and suffering at Ferrara, was avenged at Rome; his glory still lives in the popular songs of Venice. These three points are inseparable from his immortal memory. To express them in music, we have called up the great shade of the hero as he appears to-day haunting the lagoons of Venice; we have next caught a glimpse of his figure, haughty and sad, gliding among the *fêtes* of Ferrara, where he produced his masterpieces; lastly, we have followed him to Rome, the Eternal City, which crowned him, glorifying in him the martyr and the poet.

"*Lamento e Trionfo*: these are the two great opposites in the destiny of poets, about whom it has been justly said that maledictions weigh heavily on their life, benediction descends upon their tomb. In order to invest this idea not only with the authority, but the glory of fact, we resolved to borrow from fact even its form, and to that end have taken as the theme of our musical poem the motive to which we have heard the Venetian

gondoliers sing, upon the lagoons, the strophes of Tasso, still repeated three centuries after him,—

'Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepulchro libero di Cristo

The motive is, in itself, plaintive, of a melancholy slowness, a monotonous grief; but the gondoliers give it a particular inflection in dragging certain notes by holding back the voice, which, at a distance, soars and shines like rays of glory and of light. This song had already profoundly impressed us; and, when we had to speak of Tasso, it was impossible to our active sentiment not to take as the text of our thoughts the persistent homage rendered by his nation to the man of genius, neither whose attachment nor fidelity did the court of Ferrara merit." . . .

The present work is second of the twelve* "symphonic poems" written by Liszt; and the instruments employed in it are, besides strings, piccolo, flutes, oboes, clarinets, bass clarinet, bassoons, four horns, four trumpets, three trombones, tuba, triangle, cymbals, tympani, side drum, and great drum.

The following is a reduction of an analysis by Joseph Bennett:—

Lento — C minor, C. This brief opening section is founded upon two short and highly contrasted themes, one strong and energetic, derived from the gondoliers' melody, the other of a plaintive, not to say wailing, character, enhanced in treatment by constant use of dissonant and syncopated chords, having the distressful effect proper to the composer's intention.

Allegro strepitoso. The thematic materials of the second section are chiefly those of the first. It opens, for example, with the triplet figure of the first theme, detached from its connection and employed separately to express increased agitation. This leads to a prolonged dominant pedal, suggests that the poet and his surroundings are distinct, and states in a footnote that the expression of the orchestra must have a double character, the wind being light and careless, while the strings are sentimental and tender. Contrast does not long endure in this pronounced form, the composer's idea being, apparently, that the Venetian theme — the theme of honor and fame to Tasso — shall gradually suppress its heedless companion. The interest of the movement along its further course may greatly be augmented by observing how this purpose is carried out. At the close an *accelerando* leads to a repetition of the *allegro strepitoso* which followed the opening *lento*, and also to eight bars (as previously) of the *lento* itself.

The *lamento* has now ended. We have done with Tasso in his humiliation: henceforth we see him in his triumph.

Allegro con molto brio — C major, C. After a few introductory bars, in which the three notes of the familiar triplets alternate with unison scale passages for strings, a fragment of the gondoliers' melody, in its *lento* form, is distinguished as part of a bright and joyous theme. This, with the introductory matter, is developed and worked out at some length, the triplets predominating, till a transition to E-flat major (*poco a poco più mosso sin al quasi presto*) "marks the beginning of the end." Here, amid broken chords and *arpeggios* (the harp joining), we observe a fragment of the Venetian melody leading to one much more familiar (the opening subject of the *lento*). When the *quasi presto* is reached, a broad choral-like theme marks, we may suppose, the apotheosis of the poet. All that remains of the movement can easily be followed. It comprises a *moderato pomposo*, in which the Venetian theme is given out with all imaginable pomp and emphasis, and a *coda* (*molto animato*) in which the triplets figure with the extreme of joyous animation.

* Liszt's symphonic poems are twelve in number: "What is heard on the Mountains" (after Victor Hugo), "Tasso, *Lamento e Trionfo*," "The Preludes" (after Lamartine), "Orpheus," "Prometheus," "Mazeppa," "Festklänge," "Héroïde Funèbre," "Hungaria," "Hamlet," "The Battle of the Huns" (after Kaulbach), "The Ideals" (after Schiller).

Boston Symphony Orchestra

Concordia Opera House

SEASON OF 1890–91.

ARTHUR NIKISCH, Conductor.

Second Concert, Friday Evening, January 16, At 8 o'clock.

PROGRAMME.

Goldmark – – – – – – Overture, "Prometheus"

Raff – – Song with Orchestra, "The Dream King and his Love"

Cowen, Adagio and Scherzo, from Scandinavian Symphony No. 3, in C minor

Saint-Saens – – – – Symphonic Poem, "Danse Macabre"

Songs with Piano:

(*a*) Liszt – – – – – – – – – – – "Am Rhein"
(*b*) Jensen – – – – – – – – "Am Ufer des Manzanares"
(*c*) Goldmark – – – – – – – – – – "Die Quelle"

Mendelssohn Overture, Scherzo, Notturno, and Wedding March, from "Midsummer- Night's Dream."

Soloist, Mrs. ARTHUR NIKISCH.

THE PIANOFORTE IS A KNABE.

Third Concert, Friday Evening, February 27.

Soloist, Mr. VLADIMIR DE PACHMANN.

Historical and Descriptive Notes prepared by
G. H. WILSON.

Overture, "Prometheus Bound." **Goldmark.**

The two overtures, "Spring," Op. 38, and "Prometheus Bound," are the latest published compositions, in the larger forms, from the pen of the composer of "The Queen of Sheba." Prometheus, perhaps as frequently as any character in mythology, has attracted the attention of the musician, composers as far apart as Beethoven and Liszt having each given the legend a musical setting, more or less serious.

In Grecian mythology, Prometheus is the son of Japetus and Clymene, brother of Atlas, Menœtius, and Epimetheus. According to Hesiod, gods and men were in a dispute at Mecone in regard to what portion of the animal should be offered in sacrifice. Prometheus, as the tutelary representative of man, divided a bull into two parts, one consisting of the flesh and intestines wrapped in the skin, and the other of the bones covered up by the white fat. Jupiter, having been asked which of the two he would choose, decided for the latter; and, as the choice could not be revoked, those parts alone were thereafter offered on his altar. Indignant at the deception, he withheld fire from mortals, but Prometheus stole fire from heaven in the hollow of a tube. Jupiter now sent Pandora to earth with her box of evils, and fastened Prometheus to a pillar, where he remained for many generations, an eagle every day feeding upon his liver, which every night grew again. At length Hercules was permitted to kill the eagle and free the prisoner.

NOTE.— Goldmark, who is said to love the children of his brain with a truly fatherly affection, and never to lose an opportunity of seeing how they are treated, was once travelling to hear a performance of his opera, "The Queen of Sheba," and in the train got in conversation with a lady, in whom he became much interested. He longed to make himself known to his fair companion, and at last ventured to say: "I suppose, madame, you do not know who I am?" "No, sir, I do not," replied the lady. "Well, then, I am Carl Goldmark, the composer of 'The Queen of Sheba.'" "Oh, indeed!" was the lady's reply; "and is that a very good situation?"

Historians tell us the most celebrated drama founded upon this myth is the trilogy of Æschylus, of which "Prometheus Bound" and a few fragments of "Prometheus Loosed" are extant. In Æschylus, Prometheus appears not only as a protector of the human race against the superior might of the gods, but as its teacher and benefactor. Through his assistance, Jupiter overcomes the Titans; but, when Prometheus frustrates the design of destroying mankind, he is chained to a rock in Scythia. Here he is visited by the Oceanids and by Io, to whom he foretells her long wanderings. He is in possession of knowledge which it is essential to the safety of Jupiter to gain; but he bids defiance to his persecutor, and refuses to make known the secret. He is hurled into Tartarus, and afterward reappears chained to Mount Caucasus, to undergo fresh torments. From this condition he can only be freed when some other god shall voluntarily go into Tartarus for him, which finally happened when Chiron, wounded by Hercules, sought permission to go into Hades. Another account says that Jupiter himself agreed to reveal the prophecy, according to which, if he were married to Thetes, she would give birth to a son greater than himself.

A clew to Goldmark's thought when composing the overture played to-day is found on the title-page, which is inscribed, "Overture zum Gefesselten Prometheus des Æschylos." Further than this, the composer vouchsafes no "programme." Nor will we attempt to establish one; for the picturesque and earnest work, in which is apparent a higher dramatic quality than any of its predecessors, will spur the imagination to various interpretations of its moods. Goldmark is always a vivid colorist; and this new work, which preserves the overture form, shows no loss of the cunning which painted the "Sakuntala" and the "Penthesilea." The overture is scored for full modern orchestra, with increased brass and tympani.

"The Dream-king and his Love" (Song, with Orchestra). **Raff.**

Sweet slumbers the maiden in bower of peace,
On snowy, soft pillow reclining;
Upon her the June night balmily breathes,
With perfume its coolness entwining.
Yon casement blossoms with roses bedight,
The lindens exhale their fragrance;
Scarce through the leaves can moonbeams win,
With all their gold, an entrance.

But, sudden, balmier grows the air,
Fireflies their flambeaux are swinging;
The leaves are astir, and vocal the breeze
With softly melodious singing.
"Sweet love! sweet love! and hush thee to sleep,
'Neath midnight's silent pinions;
Dream-king will be thy lover brave,
Dream-king from elves' dominions."

Then shakes the sprite his raven locks,
His arms to the maiden advances;
And brightly on his royal crown
Full many a gem glances.
Then bends he him soft o'er the slumbering fair,
Fond kisses enjoying and craving;
And moves his golden enchanting wand,
His circles airily waving.
But these as he wider extends, the room
Grows wide as a palace's spaces,
Where, girt about with resplendent array,
Dream-king his love embraces.

The pillows of purple that swell the couch,
They yield but soft resistance;
Twin pages kneel at their bridal bed,
The lamp glows mild at a distance.
Beyond, in his bright silver ring, a bird
Is rocking with pulses of pleasure.
He rocks himself soft, as in sleep,
And sings a bride song in rapturous measure.
So Dream-king brave, with his sleeping love,
In fondest caressing reposes,
Till gay their pillow the morning light
Bedecks with shimmering roses.

Then hies him the Elfin Prince soft away,
Round has the magic departed;
The maid, too, wakens and winsomely turns
Her cheek on which blushes have started.
But when she opens her eyelids large,
Tears their lashes encumber;
Then sighs she, then presses her heart:
It was delight and love but in slumber.

— *Emanuel Geibel.*

Adagio con moto ("A Summer Evening on the Fjord").
Scherzo.

Mr. Cowen is forty years old, an industrious writer, who has exercised his talent in all forms, from song to symphony and opera. From being a pupil of Goss and Benedict in London, he went to Leipzig to Moscheles, Hauptmann, and Reinecke. He has written five symphonies, the second bearing date 1872; the third, "Scandinavian," 1880; the fourth, 'Welsh," composed for the London Philharmonic Society and first performed May 28, 1884; the fifth, in F, composed for the Musical Society of Cambridge, England, and performed by it for the first time on June 9, 1887. Mr. Cowen, who is the present conductor of the London Philharmonic Society, is about completing an opera.

We present excerpts from an analysis of the "Scandinavian" symphony, prepared under the direction of the composer:—

"Mr. Cowen's symphony is an effort to reproduce in music the ideas and emotions suggested by the stern mountains and gloomy forests, the silent fiords and sounding shores of Scandinavia, as viewed not merely in their physical aspects, but also in the light of the heroic traditions and fantastic legends which made that country so attractive to men of our kindred race. Far from surprising, therefore, is it to find much of the music aiming at 'characteristic' effects,— to find, for example, that some of the peculiarities of Scandinavian melodies are produced, and that, throughout, northern tenderness alternates with northern strength and grandeur. No one will assert that herein the composer makes aught but a legitimate use of his art. Music, doubtless, has its proper home in the ideal, but it can bend down to the natural, that each may receive of the qualities of the other; for, says Schlegel, 'in a beautiful work of the imagination, the natural should be ideal, and the ideal natural.'"

Second Movement.

Molto adagio (G major, four-eight time). In this movement the object of the composer is more definite than in the *allegro*. He seeks to convey the impressions of one who, standing upon the margin of some Norwegian fiord, beholds mountain and water bathed in the moonlight of a summer eve, and partakes

NOTE.— The omitted movements are a First, *allegro moderato, ma con moto,* and a *finale, allegro, ma non troppo,* leading to *allegro molto vivace.*

The stillness of the solemn hour, and feels
The silence of the earth.

Here, too, the composer infuses into his music as much of "local color" as possible. Evidence of this will subsequently appear; but attention should be called now to the interval represented in the opening bar by G, C-sharp,—an interval of very frequent use in Scandinavian melodies. The movement opens with a four-bar phrase in G major, for strings only, which is directly taken up by the wood-wind. Again, the strings lead on, and the wind follows, the repetition in this case being succeeded by a reference to the key of D-flat, which, however, like a breath from the mountain that is spent before it barely ruffles the lake, fades off, and gives place to the theme in the original key. Now the melody is treated briefly as a canon in the octave, and extended to a full close on the tonic. At this point the second section of the *motive* reappears with an accompaniment, and is dwelt upon for a little, till the first section re-enters, harmonized in G major, and reaching a full close in that key.

The composer now has a surprise in store. A party of revellers drift down the moonlit water, coasting the opposite shore; and merry music (*allegretto*), softened by distance, comes faintly upon the ear. Their simple song is given to the horns; and, as these instruments dwell upon the final chord of each phrase, a harp contributes its harmony. After a while, the boat glides away, and the song becomes inaudible. Then the *adagio* resumes its peaceful, contemplative course, the flute and oboe taking up the theme, accompanied by the harp, as well as by *arpeggios* for the violins. Next, the violins in octaves have the melody; and, later, the sections are separately treated in a manner and under conditions that heighten the poetical feeling not less than the sensuous effect of the movement. Another full close having been reached, the *allegretto* of the horns is again faintly heard,—as though a breath of wind coming up the fiord has borne it,—while the violins, prolonging their G, pause to listen. The interruption is but brief; and five bars after the horns once more become silent the movement itself ends.

Third Movement.

Scherzo: Molto vivace quasi presto (E-flat, three-four time). After a moonlit summer eve, we are now transported to winter, the composer in this *scherzo* seeking to convey the idea of a sleigh-ride. The continuous movement of the strings (muted) would seem to suggest the galloping of the horses over the frozen snow, an effect which is further enhanced

by the use of the triangle to represent the bells on the horses' trappings.

The violins lead off in two-bar phrases.

The subject — especially those parts of it in bars one and five — is treated at some length, and with a clearness that makes explanation superfluous. The *trio l' istesso tempo* (A-flat minor, three-four time), constructed entirely upon one phrase, has a peculiarity in that the phrase is taken up again and again by various instruments, for the most part without accompaniment.

At the close of the *trio*, the *scherzo* proper is repeated, and leads to a *coda*, which combines the themes of both.

In so ingenious a manner, and with many a quaint and pretty detail, the movement progresses to its end.

Symphonic Poem, "Danse Macabre." **Saint-Saens.**

Zig, Zig, Zig,— grim Death, in cadence,
Striking with his heel a tomb,—
Death at midnight plays a dance tune,
Zig, Zig, Zig, upon his viol.

The winter wind blows, and the night is all dark ;
Moans are heard in the linden trees ;
Through the gloom the white skeletons pass,
Running and leaping in their shrouds.

Zig, Zig, Zig, each one is frisking,
The bones of the dancers are heard to crack.

.

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But hist ! of a sudden they quit the round ;
They push forward, they fly, the cock has crowed.

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These grotesque and ghastly lines by Henri Cazalis inspired Saint-Saëns to write the cleverly devised and piquant piece of instrumentation played to-day, which secured for him his earliest popularity in this country. The doleful midnight bell, well imitated, introduces the piece ; Death tuning

his viol in fifths is strongly indicated, and the dance proceeds, wilder and wilder, as the shrouded skeletons frisk in and out among the tombstones; the cracking bones of the dancers are suggested by castanets and the zylophone; the cock crows, and away they flutter all!

Selections from Music to "Midsummer-Night's Dream." **Mendelssohn.**

Overture.
Scherzo.
Notturno.
Wedding March.

Sixteen years represents the interval between the composition of the overture to Shakespeare's "Midsummer-Night's Dream" and the incidental music to the play. The overture was written when Mendelssohn was sixteen, while still under the tuition of Zelter. It followed the octet after one year, both works being still esteemed marvellous expressions of precocious genius. Klingemann tells us that the overture was "put to paper in 1826. Part of the score was written in the beautiful summer of that year, in the open air in the Mendelssohn garden at Berlin, as I can witness from having been present."

In his work on Mendelssohn, Dr. Ferdinand Hiller gives a new fact or two about it. "And then he played the 'Midsummer-Night's Dream' overture! He had told me privately how long and eagerly he had been working at it,—how in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the piano of a beautiful lady who lived close by. 'For a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

Mendelssohn made two attempts with his Shakespearian overture, discarding the first after completing the first half. This early attempt began with the four chords and the fairy figure, followed by a regular overture, in which use was made of a theme representing the loves of Lysander and Hermia, a relative of which is the "love melody" of the accepted version. Nothing else of the first attempt survived. No record exists of the first public performance of the overture, though on November 19 of the year of its composition Mendelssohn's friends first heard it as a pianoforte duet by

his sister and himself. Mendelssohn's published letters tell us that, during the London visit of 1829, it was played at two benefit concerts, and that it accompanied the composer on the European tour that followed. Writing to his father about a concert given by him in Munich (October, 1831), he said, "The second part commenced with 'A Midsummer-Night's Dream,' which went admirably, and excited a great sensation." From Paris he wrote (February, 1802), "I do wish you could hear a rehearsal of my 'Midsummer-Night's Dream' at the Conservatoire, where they play it most beautifully." And later: "Two days ago, my overture to 'A Midsummer-Night's Dream' was given for the first time at a concert in the Conservatoire. It caused me great pleasure; for it went admirably, and seemed also to please the audience." Mendelssohn's publisher paid three louis d'or for the overture, the manuscript of which was lost in a London hackney coach by Sir George Smart. A sketch of the overture has been compiled.

OVERTURE.

The very opening bars of Mendelssohn's overture are a revelation of fairy-land,— a suggestion of the time when the fairy

> "... king and little fairy queen
> In circling dances gambolled on the green,
> While tuneful sprites a merry concert made,
> And airy music warbled through the shade."

Note how the theme starts upon its vivacious way after long sustained chords from the wind instruments, which may pass for the "assembly" of the goblin forces.

The fairies thus introduced are Shakespeare's,— the subjects of King Oberon and Queen Titania, and the companions of our old friend Puck. In this relation Mendelssohn has to do with them, and both the human and comic elements are mingled with the supernatural in his music. The first *tutti* brings before us the warlike lovers, Theseus and Hippolyta, whose hunting horns we distinctly hear. The music soon leads to fairyland again, goblin horns now sounding a deep bass to the aërial notes of the acuter instruments, after which follows the second theme,— a love melody such as Demetrius might have sung to Helena, or Lysander to Hermia, in the full tide of passion. But it is now time for the "hempen homespuns," Bully Bottom and his fellows, to appear on the scene; and here they come with burlesque pomp, and a suggestion of asinine music which makes us

think of the "translation" suffered by the "shallowest thick-skin of that barren sort."

The horns of Theseus again resound, and again the fairy dance resumes, attended by the shrill notes of the flutes and the comic deep tones of the bassoons. But now the "little people" are in the Palace of the Duke, on the marriage night of the lovers, and obeying the command of Oberon.

"Through this house give glimmering light
By the dead and drowsy fire;
Every elf and fairy sprite
Hop as light as bird from brier."

Very lightly indeed do they "hop," now hushing their music almost to silence, and now faintly ringing their joy-bells, till at length the revels cease, and the palace is still. All that follows till the *coda* is reached consists of a reproduction of the foregoing materials. The *coda* itself is as beautiful and imaginative as the rest of the overture.

The entr'actes and incidental music to the play were composed in 1843 by order of the King of Prussia, whose General Music Director Mendelssohn was. Their first performance took place in the Palace of Potsdam on October 14. The music met with enthusiastic applause; but the play was long a subject of wonder to the Berliners, who disputed whether Tieck or Shakespeare were the author. It is related that "some in that refined atmosphere were shocked by the scene with the clowns, and annoyed that the king should have patronized so low a piece, and a very distinguished personage expressed to Mendelssohn himself his regret that such lovely music should have been wasted on so poor a play!"

But Schumann was there, and in a letter to a friend wrote:—

"You are naturally the first to obtain a report of the 'Midsummer-Night's Dream' from me, dear friend. It was at last performed yesterday (1843) for the first time after about three hundred years; and the theatrical director showed his good sense in beautifying a winter evening with it: in summer, of course, we should be more pleased with 'A Winter's Tale. I assure you that many went to see Shakespeare in order to hear Mendelssohn. The case was the reverse with me. Though I know very well that Mendelssohn is not like those inferior actors who put on grand airs when they are placed in accidental association with great ones, his music (with the exception of the overture) only pretends to be an accompaniment, a conciliation, a bridge between Oberon and Bottom, without which it would be almost impossible for us to enter fairyland, however much in vogue that was in Shakespeare's time. Those who expected more from this music must

certainly have been disappointed. It retires even more modestly into the background than that to 'Antigone,' where, certainly, the choruses forced the musician to a richer use of his powers. This music does not interfere with the action, with the love entanglements of the four young people. Only once, in speaking accents, it sketches Hermia's search for her beloved; and this is an admirable number. On the whole, the music only accompanies the fairy portion of the piece. Here Mendelssohn is in his place; no one more so, as we all know. The world has long been of one opinion regarding the overture, though, of course, there are transformed Bottoms to be found everywhere. The bloom of youth sparkles upon it more brightly than is the case with any other of the composer's works: here the finished master reached his highest flights in his happiest hours."

After criticising the *finale*, which he thinks should have been less logical (it is a reflection of the earlier music of the play) and more original, Schumann proceeds: "For the rest, believe me that the music is as fine and intellectual as it can be. From the first entrance of Puck and the elves, the instruments chatter and jest as if the elves themselves played them: we hear quite new tones there. The speedily following song, closing with the words

'So good-night, with lullaby,'

is especially lovely, like all this music when the fairies are in question. There is also a march (the first, I believe, that Mendelssohn ever wrote) before the close of the first part. It somewhat resembles the march in Spohr's 'Consecration of Tones,' and might have been more original, though it contains a very charming trio. The orchestra played admirably under Dr. Bach's direction, and the actors took all the pains possible; but the mounting of the piece was almost poor."

Scherzo. Allegro molto vivace.

The place of this movement is immediately before the second act, and its purpose is to suggest the characteristics of the woodland spirits. The composer assures us of this point; for when the curtain rises, and a Fairy and Puck meet, fragments of it accompany their dialogue.

Notturno. Andante tranquillo.

Demetrius and Helena, Lysander and Hermia, weary of their nocturnal wandering and love squabbles, have sought refuge in slumber, and soon Titania and Bully Bottom join them. It is here, at the end of the third

act and the beginning of the fourth, that Mendelssohn has placed his *Notturno*. The music is that which Oberon demands when, on Titania awaking in her right mind, he says:—

> "Titania, music call, and strike more dead
> Than common sleep, of all these five the sense."

And the Fairy Queen answers,—

> "Music, ho! music, such as charmeth sleep,"

to which Oberon again:—

> "Sound music (*still music*). Come, my Queen, take hands with me,
> And rock the ground whereon these sleepers be."

Wedding March. Allegro vivace.

This precedes the last act, wherein are celebrated the threefold nuptials of Theseus and Hippolyta, Lysander and Hermia, Demetrius and Helena. A part of it is played as, after witnessing

> ". . . the tedious, brief scene of young Pyramus,
> And his love, Thisbe, very tragical mirth,"

the bridal couples leave the stage.

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SEASON OF 1890-91.

ARTHUR NIKISCH, - - Conductor.

Third Concert, Friday Evening, February 27, At 8 o'clock.

PROGRAMME.

Berlioz – – – – – Overture, "Benvenuto Cellini"

Chopin – – – – Concerto for Piano, in F minor, Op. 21

Maestoso.
Larghetto.
Allegro vivace.

Tschaikowsky Andantino and Scherzo, from Symphony No. 4, in F minor

Raff – – – – – – Symphony No. 3, "Im Walde"

In the Daytime (Allegro). In the Twilight (Largo). Dance of the Dryads (Allegro assai). Night: Silent breath of night in the forest; Entrance and departure of the wild hunt with Frau Holle and Wotan; Break of Day (Allegro).

Soloist, Mr. VLADIMIR De PACHMANN.

THE PIANO USED IS A CHICKERING.

Historical and Descriptive Notes prepared by G. H. WILSON.

Benvenuto Cellini, an Italian goldsmith, flourished during the years 1500–1570. He was also distinguished as a sculptor, and by his engraving in metal, coins, medals, and the like. His career was exciting. Now a frequenter of courts, and now an exile, his life was one of constant adventure. The most celebrated specimens of his handicraft are a richly ornamented salt-cellar in the imperial gallery at Vienna and a magnificent shield at Windsor Castle. Of his large works, the bronze group of Perseus and the Head of Medusa are to be found at Florence. Cellini's father wished to make him a musician, but he hated music. The father of Berlioz wanted his son to study medicine, but the composer of the opera of "Benvenuto Cellini" hated physics. With more or less truth, several composers besides Berlioz have written operas founded on the career of Benvenuto Cellini: Franz Lachner, Munich, 1837; Rossi, Turin, 1844; Bozzano, Genoa, 1887; Diaz (French, 1865), opera performed only recently; and Saint-Saëns, who calls his work "Ascanio" (a character with historical justification, portrayed by Berlioz's librettists).

Berlioz's librettists are M. Alfred de Wailly and M. Auguste Barbier. Their book is based in part upon the *Mémoires* of Benvenuto Cellini. The scene of the opera is laid in Rome, under the reign of Pope Clement VII., and the action takes place during the Carnival season.

Of the "brilliant failure" of his first and only opera, "Benvenuto Cellini," on the occasion of its production in Paris in 1836, and in London in 1853, Berlioz has given most amusing accounts in his *Mémoires*. He sums up the Paris account by saying: "At last the opera was played. The overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity. Nevertheless, it was given three times, after which Duprez threw up the rôle of Benvenuto, and the work disappeared from the bills, not to appear till long afterwards, when A. Dupont spent *five whole months* in studying the part, which he was frantic in not having taken in the first instance." Subsequent revivals of the opera — at Weimar under Liszt (1852); at Hanover, Von Bülow, conductor (1879); at Leipzig, Nikisch, conductor (1883); and at Carlsruhe, Mottl, conductor (1886) — have gone far to reverse the unfavorable verdict of Paris and London, though they have not yet secured for it the popularity of a standard work. The following lines of analysis of the overture are from the pen of Mr. C. A. Barry: —

"The overture, which is based upon themes from the opera, commences *allegro deciso con impeto* with one which may be regarded as representative of Benvenuto Cellini's bold and daring spirit, as instanced by his devotion to his art as well as to his lady-love, Theresa. For, like a Wagnerian *Leitmotiv*, it not only runs throughout the overture, but, under many disguises, crops up again and again in the opera. At the outset this 'Cellini' motive, as it might be called, enters. It is worked up to a *fortissimo*, and after a pause

is interrupted by a *larghetto* in 3-4 time. At the outset the bold and solemn melody of the cardinal's air in the last act is given out by the basses *pizzicato*, with a counter-subject of a tender character superimposed upon it by the upper wood-wind. This counter-melody is then transferred to the strings, against a gently rippling accompaniment for flute, oboe, and clarinet in semi-quavers. Its treatment in this manner, which occupies a considerable space, is at length brought to a tonic full close; and, after a sudden and unexpected modulation to E-flat, the cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins *con sordini*, and flute and oboe alternately. Up to the end of the *larghetto* it may be said technically to have been occupied with the introductory section of the overture.

"With a resumption of the *tempo primo* the 'Cellini' motive (No. 1), somewhat modified both in its scope and treatment, now re-enters as the principal subject of the quick movement. Having been extended and brought to a tonic full close, it is followed by a second subject: the extension of this is complemented by a passage of transition, and, after sundry allusions to the 'Cellini' motive, leading to a third subject,— technically speaking, the 'second subject' proper. This consists of a modification of Theresa's air in the first act of the opera, where it occurs in triple time. Bearing in mind that from time to time it is broken in upon by the triplet figure of the 'Cellini' motive, we pass on. Its partial repetition, with the addition of sundry melodic embellishments, leads at once to the 'working out' section, in which fragments of three of the leading subjects are subjected to an extended treatment. The concluding section, which partakes more of the character of further development than of recapitulation, opens with a fresh presentation of the 'Cellini' motive in full and *fortissimo*. As a climax, the cardinal's air, which before was assigned to the basses alone in crotchets, is now given out in semi-breves by the full force of the wind band, and heard in conjunction with the second subject played by the strings, supported by drum-chords in three-part harmony. The cardinal's motive holds its own to the last; and the overture, in accordance with the spirit of the opera, ends triumphantly."

The second overture to "Benvenuto Cellini," played before the second act of the opera, is the one known as "Le Carnaval Romain."

Concerto for Piano in F minor, Op. 21. **Chopin.**

Maestoso.
Larghetto.
Allegro vivace.

The early history of Chopin's two piano concertos is somewhat problematical, but it would appear from references in the composer's letters that the second (F minor) was produced at Warsaw, March 10, 1830, the occasion being the first of a series of concerts given by Chopin before finally quitting his native city. From the same source we gather that the concerto in E minor, commonly known as No. 1, was completed later.

Chopin took the concerto in F minor to Paris, and in one of his letters from that city remarked: "I am going to give a concert on December 25,

with the assistance of Baillot, Paganini's rival, and Brod, the celebrated hautbois player. I am going to play my F minor concerto and the variations in B major." The proposed début of master and work was postponed till Feb. 26, 1832, and it is not clear that the concerto was performed even then. Karasowski says nothing whatever about it. On May 20, however, Chopin appeared at a concert in the hall of the Conservatoire, where he introduced the first movement.

In connection with the present concerto, it may be well to cite some remarks of Liszt ("Life of Chopin," Chapter I.), in which a very important and necessary distinction is drawn:—

"Not content with success in the field wherein he was free to design, with such perfect grace, the contours chosen by himself, Chopin also wished to fetter his ideal thoughts with classic chains. His concertos and sonatas are beautiful indeed, but we may discern in them more effort than inspiration. His creative genius was imperious, fantastic, and impulsive. His beauties were only manifested fully in entire freedom. We believe he offered violence to his genius whenever he sought to subject it to rules, to classifications, to regulations not his own, and which he could not force into harmony with his own mind." After alluding to a parallel case, Liszt goes on: "In making analogous attempts, we do not think Chopin has been equally successful. He could not retain within the square of an angular and rigid mould that floating and indeterminate contour which so fascinates us in his graceful conception. He could not introduce in its unyielding lines that shadowy and sketchy indecision which, disguising the skeleton, the whole framework of form, drapes it in the midst of floating vapors, such as surround the white-bosomed maids of Ossian when they permit mortals to catch some vague yet lovely outline, from their home in the changing, drifting, blinding clouds."

Liszt, nevertheless, admitted that some of Chopin's classic efforts are "resplendent with a rare dignity of style"; and, because this is the case in portions of both concertos, those works live, and will continue to live.

(*Joseph Bennett.*)

Andantino and Scherzo, from Symphony No. 4, in F minor. **Tschaikowsky.**

Peter Illitsch Tschaikowsky did not adopt the profession of music until after he had fitted for that of law and had accepted a post at St. Petersburg in the Ministry of Justice. When Anton Rubinstein founded the National Conservatory of Music at St. Petersburg in 1862, Tschaikowsky entered its classes, studying harmony and counterpoint with Zaremba and composition under Rubinstein. While at the Conservatory, he won a prize medal for the composition of a cantata on Schiller's ode, "An die Freude." In 1866, Nicholas Rubinstein established the New Conservatory of Music at Moscow and invited Tschaikowsky to a professorship, which he held for twelve years. Tschaikowsky has been a busy composer. His more important works include eight operas and ballets, five symphonies, symphonic poems, concertos, and lesser works for orchestra, and chamber music.

The selections from Tschaikowsky's F minor symphony played to-day are an *andantino, in modo di canzona*, and *scherzo, pizzicato ostinato*, its two middle movements; the *andantino* following an extraordinarily long and complex first movement, the *scherzo* preceding a vigorous *finale*, in which there is more that is typical of the rough Russian than in either of the extracts chosen for performance to-day.

The *andantino* employs two principal subjects, or, after the manner of the song form (*in modo di canzona*), a principal subject and its episode. The main theme in B-flat minor is first given out by the oboe. *Semplice, ma grazioso*, the composer marks this lingering melody of twenty bars, which is accompanied throughout its first statement by the strings *pizzicato* on the first beat of the measure. No sooner has the oboe finished the song than the violoncellos take it up, the accompaniment of long, gently moving notes resting in the wood-wind and horns, the basses picking out the harmony in almost inaudible tones. The strings now take the tune, changing it a little to a fuller harmonized accompaniment in the wind division: the parts thicken, reaching a *crescendo ff*. After the climax, the violins play a variant of the theme in groups of sixteenth notes, which leads into a statement of the original melody by the bassoons and violoncellos in unison: the strain half ended, the first violins supplant the bassoons. Meanwhile, the flute and clarinet attract notice because of their florid accompaniment. The progress of the melody among the strings will be easily followed to the change of key which introduces the episode, *più mosso*. This subsidiary in the major becomes quite active during its brief prominence. First given out by the clarinets and bassoons, it is taken up by the strings, which hand it over to the full wind band. Graceful changes of contour mark its progress, the rich accompaniment offering a decided rhythmic contrast. The ultimate triplet chords of the full-toned brasses will scarcely pass unnoticed. Gradually calming after this dramatic outburst, the strings modulate deliberately into the key of the opening section, and the chief theme of the *andantino* reappears with all the expressiveness the first violins *cantabile* can bestow upon it. Fanciful figures, short chromatic passages, are a feature of the accompaniment until the melody, in broken portions, is handed up through the clarinet and the oboe to the topmost flute: the violoncellos, then the bassoons, are the voices which next take up the song; and they end it 'mid the musings of their soft-spoken companions.

The explanatory phrase, *pizzicato ostinato*, appended to the *scherzo* movement, indicates the continuous picking of the strings. The composer employs two principal ideas in the movement, which is scored for full modern orchestra, omitting harp. The first one, *allegro*, F major, a rollicking theme, appears at the start harmonized for the strings, which state it and play with it for about one hundred measures, the thread of the idea never being lost. A quick ascending arpeggio leads to the second principal phrase, *meno mosso*,— played slower than the preceding,— in the key of A. This appears as a duet for oboe and bassoon, the significant feature of which is the *gruppetto* in the fifth measure, appearing again in the ninth,

and later on *ad infinitum*. The original tempo is introduced by fifteen measures of quiet chords from the full brass and tympani: this is found to be a clever prelude to the reappearance of the theme of the *meno mosso* section which comes in upon the clarinet solo, the faster tempo making the tune more gay than before,— an effect which the saucy piccolo heightens by its intrusions. The unique accompaniment from the corps of brasses, never once changing from strict time, is interesting. Through a series of alternating measures the first theme is reached in the key of F. The strings take it as before. Features of the closing section of the movement are the tossing about of the opening phrase of the theme between the wood-wind and the strings, the unison use of the *gruppetto* figure of the *meno mosso* section by the wood-wind against a full harmony (*pizzicato* chords in the strings) and soft brasses. The end of this ingenious movement, which as a *tour de force* may be classed with the *finale* of Moszkowski's Suite, Op. 39, is almost inaudible, the tune dying out in a descending arpeggio among the strings.

Symphony No. 3, "Im Walde." **Raff.**

IN THE DAYTIME (*Allegro*).— IN THE TWILIGHT (*Largo*); DANCE OF THE DRYADS (*Allegro assai*).— NIGHT: SILENT BREATH OF NIGHT IN THE FOREST; ENTRANCE AND DEPARTURE OF THE WILD HUNT WITH FRAU HOLLE AND WOTAN; BREAK OF DAY (*Allegro*).

Joachim Raff, though born a Swiss, was all his life a good German. Midway in a university career a reverse of fortune obliged him, in his eighteenth year, to accept a situation as teacher. Meanwhile, however, without systematic instruction in music, he had studied the piano, violin, and organ, and composed some. In 1843, he sent some of his compositions to Mendelssohn, who recommended them to the publishing house of Breitkopf & Härtel, who accepted them. This encouragement determined Raff's future. Franz Liszt, on passing through Switzerland in 1845, became interested in him; and ten years later, when the great pianist had retired to Weimar, Raff was for a time one of his household of artists. While at Weimar, Raff, who previously had proved his ability to wield a forceful pen, wrote a pamphlet defending Wagner's theory of lyric drama. The Wagner-Liszt published correspondence contains references which bespeak Wagner's interest in the young composer. Before Raff left Weimar for Wiesbaden, Liszt had produced his opera of "King Alfred." From 1855 to the summer of 1882, when he died, Raff lived either at Wiesbaden or Frankfort, devoting himself to teaching and composing.

Our composer, whose early career was not without its deprivations, wrote much,— at first what was marketable,— and in nearly every branch of musical art. Three operas, twelve symphonies, several suites, overtures, concertos, etc., are numbered among his larger compositions. In choral forms and in the department of chamber-music he was particularly fertile, while his pianoforte pieces are legion. Seemingly an endless source of melody, Raff, in the higher forms of composition, notably the symphony,

shows himself a master in his treatment of themes, one critic ranking him next after Beethoven in this respect.

The "Im Walde" symphony, greatest of the twelve, both affirms and contests a purpose which with Beethoven amounted to principle. The first and second movements are pure expressions of feeling, transcripts of impressions; but the third possesses the opposing quality of musical delineation.

The following sketch of the "Im Walde" symphony is probably that published in the London Musical Record for 1875:—

Part One.

The first part represents in a general manner the feelings of a lover of nature in the forest, on a summer's day. The movement (*allegro*) has three principal themes, and is cheerfully suggestive of the exhilaration produced by the pure and aromatic air of the woods, and of the joyous life of animated nature."

Part Two.

"The second part, 'Twilight,' has for its first movement a reverie (*largo*), which opens with mysterious harmonies for the strings, leading into the dominant-seventh chord of the key,— A-flat: whereupon the clarinet takes up a recitative, which in turn leads into the principal theme of this movement, a lovely melody introduced by the strings and bassoons. This theme is shortly after taken up by the harps and violas with flute accompaniment in sextuplets. An episode in E major follows: it contains some curious instrumental effects, suggestive of the roaring of wild beasts, and gradually leads back to the key of A-flat, when the principal theme returns, sustained by solo violoncello and violas. The accompaniment here of muted strings is a charming bit of musical realism, and brings vividly to mind the hum of myriads of insects. Towards the close of this movement we again hear the principal theme,— strings and bassoons, with rhythmical prolongations, during which tender strains, in recitative style, are played by the clarinet, somewhat as at the beginning. The second movement of this part (*allegro assai*, 3-4 time, D minor) forms the *scherzo* of the symphony, and is entitled 'Dryads' Dance.' It presents at times reminiscences of the *scherzo* in Mendelssohn's 'Midsummer-Night's Dream' music. The main subject is introduced by two flutes, the strings accompanying *pizzicato*. A second subject is a long and uninterrupted passage of runs for the first violins. After the trio in A major, in which the very high sustained tones of the first violins occur, a return is made to the main subject in D minor. Soon we meet our old acquaintance, the principal theme of the reverie, in 3-4 time, D major, played — let us say sung — by the violoncellos and first violins, while the two flutes keep up the general character of the *scherzo* in their accompaniment. Again a return is made to D minor, and the movement closes with a fine *crescendo* effect."

Part Third.

"The third part ('Night in the Forest') begins with a melody in octaves for violoncellos and contra-bass, afterwards taken up by violas and second

violins, then by the first violins, after that by the horns, and lastly by violoncellos and bassoons, each time in the same key, F major. The music now begins to take on an agitated and mysterious character, indicating the approach of the wild huntsmen, with Frau Holle and Wotan. The first violins, while the basses are constantly sounding the same tone, F, give out a new subject of three measures, repeated in the fourth above, then a minor third higher, then a major third above, this being the octave of the starting-point; hereupon the three changes of key are repeated in the same ascending order. Meanwhile, the theme is more and more strengthened by the gradual addition of the various instruments; and, when it has been repeated in the upper octave, a burst of sound from the whole orchestra announces the arrival of the wild huntsmen. The music which follows has much of the wildness and dramatic character of the spectral ride in the composer's 'Lenore' symphony. The theme of three measures, mentioned above, frequently recurs, sometimes, however, with a different treatment, made to descend from an upper octave through the three changes of key to a lower one. It dies away, finally, in the lower register of the bassoons, thus suggesting the departure of the wild huntsmen. Day now begins to break; the opening melody of this movement is again heard, first on the bassoons, then on the first violins, but abbreviated, after which the horns take it up and play a few measures. It is soon after resumed by the horns (with the second violins), and played entire in its original key, F, and in augmented rhythm, while the first violins accompany with runs without interruption till the change into 3-2 time, when we have a fragment from one of the themes from the first part 'Daytime,' and the symphony is brought to a close."

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SEASON OF 1890-91.

ARTHUR NIKISCH, - - Conductor.

Fourth Concert, Tuesday Evening, March 24, At 8 o'clock.

PROGRAMME.

Wagner — Overture and Bacchanale, from "Tannhaeuser" (Paris Version)

Wagner — Lohengrin's Legend from "Lohengrin"
Mr DIPPEL.

Wagner — Waldweben from "Siegfried"

Wagner — Albumblatt for Violin
Mr. KNEISEL.

Wagner — Duet, "In Neuen Thaten," from "Die Goetterdaemmerung"
Mrs. MIELKE. Mr. DIPPEL.

Wagner — Siegfried's Passage to Brünnhilde, Morning Dawn, and Rhine Journey, from "Die Goetterdaemmerung"
(Richter's Arrangement.)

Wagner — Prelude and Closing Scene from "Tristan and Isolde"
Isolde, Mrs. MIELKE.

SOLOISTS:

Mrs. ANTONIE MIELKE. Mr. ANDREAS DIPPEL.
Mr. FRANZ KNEISEL.

Historical and Descriptive Notes prepared by G. H. WILSON.

"Tannhäuser," the third of Wagner's operas (not including "Die Feen"), is a happy combination of the legendary and historical, the legend of Tannhauser being combined with the story of the battle of the Bards of Wartburg. The legend, which probably has its root in the classic story of Ulysses, originally heathen, became transformed and beautified by the infusion of Christianity. It exists in various forms, but in none more graceful than that attached to the Hörselberg (the Venus Grotto) in Thuringia. According to the Thuringian tale, Tannhäuser, knight and minstrel, was allured into the Venus Grotto, and dwelt there for a year with the goddess. Freeing himself from the unholy alliance, he makes a pilgrimage to Rome, with a view to expiate his sin, but is told by Pope Urban that he can no more look for forgiveness than for his staff growing young again and blossoming. Despairing, he returns to the Venus Grotto, but (according to Wagner) is saved from entering therein by the arrival of a band of Pilgrims from Rome, announcing the blossoming of Pope Urban's staff and Tannhäuser's salvation. In the spring of 1842 Wagner returned from Paris to Germany, and on his way to Dresden visited the castle of Wartburg, where he first conceived the idea of "Tannhäuser." The first performance of the opera occurred at Dresden, Oct. 20, 1845.

"Tannhäuser" was ordered for performance at the Grand Opera in Paris in 1861, sixteen years after its initial hearing in Dresden. Wagner was given to understand that he must introduce a ballet in order to win popular approval. This he refused to do; but he did undertake to elaborate the scene at the opening of the first act in the Grotto of Venus, giving it the character of musical and Terpsichorean revelry. The concession did not please the Parisians: the Jocky Club went *en masse* to the first performance, and their hissing and whistling made the result a fiasco. This stirred Wagner's hate, and doubtless led to his retaliating in the burlesque on the "Siege of Paris." Parisians have not forgiven him, and until very recently have rejected any overtures looking to a proper performance of his operas and music-dramas. In the Parisian version of the selections from "Tannhauser" given to-day, the bacchanale follows the

Venus mountain music in the overture, the final return to the Pilgrims' Hymn being omitted. The character of the addition, which dates from the "Tristan" period, shows Wagner's advance in orchestration.

Drawing upon the Wagner-Liszt correspondence, it will appear how Wagner himself regarded the offer to produce "Tannhäuser" in Paris. "In a letter to Liszt, dated March 29, 1860, he says: 'I return to Paris to-day in order to have a closer view of my brilliant misery. Mr. Reyer wants a large ballet for the second act of "Tannhäuser." You may imagine how I relish the idea. . . . I must see whether I can get rid of this ballet, otherwise I shall, of course, withdraw "Tannhäuser."' For six months we hear no more on the subject, but it is clear that in this interval Wagner had determined to rewrite the 'Venus' scene and develop the revels. He says: 'I take great delight in the rewriting of the great "Venus" scene, and hope to improve the effect thereby. The ballet scene also will be executed on the larger scale designed by me.' But he did not even then begin to write the music; for three months later, on December 15, he says: 'For "Tannhäuser" I have still to score the grand new scene for "Venus," and to compose the whole of the Venusberg dance music. How this is to get done in time without a miracle I fail to perceive.' After this there is no further allusion, but it is known that the report that 'there was no ballet in the opera' had something to do with the hostility shown to it even before production. It would be a comical perversity if, after being once wrecked 'because there was no ballet in it,' the opera should now be unpopular because there is one."

Lohengrin's Legend from "Lohengrin." **Wagner.**

[SCENE.—*An open space on the banks of the Scheldt, near Antwerp. Here* HEINRICH DER VOGLER, *the German king, with* ELSA *and a large retinue of nobles, troops, and people, has come, in the expectation of meeting* LOHENGRIN, *who has assumed the title of Protector of Brabant, and has promised to head a campaign against the Hungarians.* LOHENGRIN *is the last to arrive. He informs the king that he can no longer hold himself to his promise; and, after confessing that he has slain* TELRAMUND *in self-defence, and after accusing* ELSA *of having broken her oath to him, he thus reveals his origin, and explains his sudden determination to depart.*]

In distant land, by ways remote and hidden,
There stands a Burg that men call Monsalvat:
It holds a shrine to the profane forbidden,
More precious there is nought on earth than that,

And, throned in light, it holds a cup immortal,
That whoso sees from earthly sin is cleansed;
'Twas borne by angels through the heavenly portal,
Its coming hath a holy reign commenced.
Once every year a dove from heaven descendeth,
To strengthen it anew for works of grace:
'Tis called the Grail, the power of Heaven attendeth
The faithful knights who guard that sacred place.
He whom the Grail to be its servant chooses
Is armed henceforth with high invincible might;
All evil craft its power before him loses,
The spirits of darkness where he dwells take flight.
Nor will he lose the awful charm it lendeth,
Although he should be called to distant lands.
When the high cause of virtue he defendeth,
While he's unknown, its spell he still commands.
By perils dread the holy Grail is girded,
No eye rash or profane its light may see;
Its champion knight from doubtings shall be warded,
If known to man he must depart and flee.
Now mark, craft or disguise my soul disdaineth.
The Grail sent me to right yon lady's name.
My father, Percival, gloriously reigneth.
His knight am I, and Lohengrin my name.

(*English version by Natila Macfarren.*)

Waldweben from "Siegfried." **Wagner.**

"Waldweben" ("Voices of the Forest") is the title which has been given to a portion of the music in the second scene of the second act of "Siegfried" which has been arranged for concert use by H. Zumpe. In transference from the theatre to the concert-room it has undergone so many changes, by the omission of the dialogue, etc., as virtually to make it almost an independent composition. Still, the scene depicted remains the same, and may be easily imagined. At sunrise Siegfried is taken by his foster-father, Mime, far into the depths of the forest in which he has been brought up, in order that in an encounter with the giant Fafner, who has assumed the shape of a lizard-like dragon, he may learn what fear is. As Siegfried, with his sword at his side and his horn slung over his shoulder,

seats himself under a lime-tree near the dragon's cave, Mime removes to a distance to watch the result. The scene is one of the most picturesque in the entire drama; and the music which accompanies it serves as a bright example of Wagner's wondrous power of depicting nature by means of musical tones, or, to speak more accurately, of exciting in the hearts of his hearers the same emotions which a picture of the surrounding scenery would do, and at the same time of revealing to them what is passing in Siegfried's mind, as he muses within himself. In effecting this double purpose, Wagner has resorted to the simple expedient of employing, almost continuously throughout the scene, a motive representative of the mysterious sounds of the forest, which at times is accompanied by, and at others is interrupted by, other motives bearing upon Siegfried's life, which have done duty in previous portions of the tetralogy. For a due comprehension of the master's intentions, familiarity with these is indispensable. It is sufficient, however, to quote them in the order of their occurrence, docketing each with the title which it has received in explanation of its allusion.

First in importance is the motive proper to the "Waldweben," or "Voices of the Forest," which imparts a local coloring to the entire scene, and is seldom absent. Its general character will be apparent from the first few opening bars, premising that later on, as the sun rises higher in the heavens and all grows more animated, with a change of rhythm from 2-2 to 6-8, and a change of key from D minor to E major, we have twelve semi-quavers in the bar instead of eight quavers.

Left alone with his thoughts, Siegfried first muses about his parents, whom he has never seen, and wonders what they were like. This we divine from the introduction of a motive (clarinet) from "Die Walküre," which appears therein whenever Siegmund, Siegfried's father, expresses sympathy for his mother, Sieglinde, and thus symbolizes "The Walsung Family in Love and Grief." The thought of his mother awakens in him a longing for love, a revelation of nature; and this is indicated by the motives entitled "Love of Life" ('cellos) and — introduced and accompanied by a wave-like figure (from "Rhinegold") — "Woman's Wonder and Worth" (solo violin).

Revelling in the beauties of the scene before him, he listens to the songs of the birds, who subsequently, when he has learned to understand their language, afford him capital advice by warning him against Mime's treachery, and telling him of the hoard and the ring and of the sleeping maiden, Brünnhilde, surrounded by fire, whom he is to awaken as his bride. Further, in the course of development, allusion is made to the motive of "The Sword" (oboe, clarinet, and horn) and to "Brünnhilde's Slumber Motive." But the birds keep up their song to the end. (C. A. B.)

Duet, "In Neuen Thaten," from "Die Goetterdaemmerung." Wagner.

Were this duet performed in connection with the selection immediately following, the dramatic sequence would be complete by introducing it after the "Morning Dawn" section. Siegfried is on the point of leaving Brünnhilde to seek fresh exploits. The music of this parting scene of the lover is esteemed by many as finer than the love duet at the end of "Siegfried," being less wild and tempestuous. Three new motives appear in the duet for the first time in the progress of the drama: Brünnhilde's, a tender and womanly phrase; Siegfried's, a dignified and heroic version of his horn call; and a love phrase of great and melancholy beauty.

Siegfried's Passage to Bruennhilde's Rock, Morning Dawn, and Rhine Journey, from "Siegfried" and "Die Goetterdaemmerung." Wagner.

The arrangement from the final dramas of the Nibelungen played to-day is one of the several Wagner contemplated for concert purposes, which were not completed till after his death. It was, however, fully discussed by him and Dr. Hans Richter, and was ultimately completed under the supervision of the latter. Though drawn from the last two dramas of the trilogy,—"Siegfried" and "Götterdämmerung,"—the scene of action remains the same; namely, the summit of the rocky mountain upon which the walküre Brünnhilde sleeps. It begins at the moment when Siegfried, having thrust Wotan from his path, turns to seek the fire-encircled rock and Brünnhilde, —that moment in the progress of the drama where, with the breaking of Wotan's spear, all the gloom of the orchestra is changed in a twinkling to glorious expectancy. The first motive the ear hears (bassoons and low strings) is the Wälsungen motive, symbolical of Siegfried's love for his parents. Joined with this are four others; namely, "Siegfried, the Walsung" (first horn), the "Rhinegold Song" (horns), "Glow of the Brightening Glare" (flute and clarinet), one of the versions of the "Voice of the Bird" (oboe). These ideas, contained in two bars, suggest Siegfried, the hero, the treasure he holds as possessor of the magic ring, the flames he is approaching, and the bird which guides him. Now is heard another "Voice of the Bird" (oboe and clarinet), next the fire motive in the strings in conjunction with Siegfried's horn. Interrupted by Siegfried's heroic motive, this idea is worked out at considerable length. The flames rise higher, then subside as Siegfried nears Brünnhilde's rock, and the slumber motive (wood-wind), which in "Die Walküre" accompanies Wotan's farewell of Brünnhilde, sounds. Siegfried has gained the rock, sees Brünnhilde, and

the orchestra pictures his impressions. The first violins play the "wandering passage" as Siegfried nears Brünnhilde.

The arrangement includes none of the sublime music of Brünnhilde's apostrophe, nor does it touch upon the great love duet with which the drama of "Siegfried" ends. The orchestra now enters upon the "Morning Dawn" motive (from the second scene in the first act of "Die Götterdämmerung") heard in the 'cellos. As day broadens, the horns give out the motive of "Siegfried, the Son of the Forest," followed by a new motive (first clarinet), indicating Brünnhilde's love for Siegfried. The strings take it to a splendid climax. The sun rises high. Siegfried and Brünnhilde come forward (he in full armor, she leading her horse), which scene the orchestra illustrates by a superb handling of the "Siegfried, the Son of the Forest," motive.* The section "Siegfried's Rhine Journey" (he leaves Brünnhilde, in search of adventure and in fulfilment of the tragic fate that holds him) begins with Siegfried's horn-calls from the depths below Brünnhilde: a second time he passes through the fire (note the development of the horn motive and its conjunction with Loge's fire motive, first violins). On reaching the Rhine, the primeval element motive, beginning with the modulation, sways the whole orchestra. This superb picture extends through fifty-six bars. Then is heard the song of the Rhine daughters, with its brilliant accompaniment, interrupted by the "Rhinegold" motive, the symbol of desire (bass trombone), the motive of the ring (wood-wind and soft brasses). The arrangement closes with an effective handling of the "Walhall" theme.

Prelude and Closing Scene from "Tristan and Isolde." **Wagner.**

The legend which served Wagner for the poetic basis of "Tristan and Isolde" is centuries old, and appears on the page of poet and romancer of generations prior to the rise of the Bayreuth prophet. Wagner's pen, as was the case with the myth of the Nibelung's Ring, has given a lasting contribution to literature, while unifying and fashioning a tale which before had its home more in the imaginative verse of minstrel bards than in the strict, coherent, and convincing mode of the drama. Among Wagner's music dramas, "Tristan and Isolde" is dramatically pre-eminent. Upon the occult workings of the love potion revolves an intensely moving tragedy. The music — and we have it from Wagner's own lips — represents his most deliberate effort to be his unbridled self. He discards utterly operatic conventions, giving his entire mind and strength to illustrating the new art

* See preceding paragraph, on duet from "Die Götterdämmerung."

that burned within him. The orchestral prelude, in its poetical aspect, may be regarded as a musical portrayal of love in all its different phases, ranging from love-longing to death-defying ecstatic emotion. Formally considered, it consists of a series of motives, or, more correctly speaking, of a single motive and its evolutions, which in the drama are repeatedly used as representative of or in close connection with the loves of Tristan and Isolde, and also when allusion is made to the symbolical "love potion," and which are here interwoven in a wondrously continuous web.

The closing scene is Isolde's Death Song. Isolde has been summoned to Brittany to cure Tristan of his wound. She obeys the call, but her ship arrives too late: Tristan expires in her arms. Isolde dies upon the body of her lover. The music of the scene has been described as a kind of sad echo of the happy union of the lovers in the second act. The principal motives of the latter scene reappear in the orchestral part as a fond remembrance of lost bliss, accompanied by the broken utterances of the voice. At the same time, one may recognize in this retrospective introduction of the same motives a symbolic expression of the lovers' reunion after death, quite as simple and significant as the intertwining rose and vine that grow on their graves in the old story.

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BOSTON SYMPHONY ORCHESTRA

Concordia Opera House

SEASON OF 1890-91.

ARTHUR NIKISCH, - - Conductor.

Fifth Concert, Tuesday Evening, April 28, At 8 o'clock.

PROGRAMME.

Weber – – – – – – – – – Overture, "Oberon"

Tschaikowsky – – Concerto for Piano, No. 1, in B-flat minor, Op. 23

Allegro non troppo e molto moderato, D-flat.
Allegro con spirito, B-flat minor.
Andantino semplice, D-flat.
Allegro con fuoco, B-flat minor.

Benjamin Godard { *a.* Nikia's Dream / *b.* In the Hammock } from "Symphonie Orientale," Op. 84

Brahms – – – – – – Symphony No. 2, in D major

Allegro ma non troppo.
Adagio non troppo.
Allegretto grazioso.
Finale (Allegro con spirito).

Soloist, Mrs. HELEN HOPEKIRK.

THE PIANO USED IS A KNABE.

Historical and Descriptive Notes prepared by G. H. WILSON.

The overture to "Oberon" is too well known to need extended description at this time. The themes are from the opera. The opening movement, *adagio sostenuto*, almost wholly consists of fairy music, in the composition of which Weber scarcely had a superior. The magic horn begins, and the fairies answer by their presence. Next appears an echo of Sir Huon's march, played as he returns home from his successful mission. After this, the charming, fanciful music continues till a *fortissimo* chord from the full orchestra ushers in the *allegro con fuoco* section, which begins with a subject taken from the quartet, "Over the dark blue waters." Subsequently, the horn call is again heard, and the clarinet gives out a second subject,— the theme of Huon's song, "From boyhood trained," — which is supplemented by a passage from the great scene for soprano, "Ocean, thou mighty monster." There is also a reference to the chorus of spirits who are directed by Puck to raise the storm which makes shipwreck of the lover's bark.

Weber wrote "Oberon" to please the English, and learned their language at the age of forty, that he might compose in the spirit of that people. In a letter to Kemble, he says, "The English opera is rather a drama with songs." Here lies the reason of Weber's departure in "Oberon" from the scheme of unity of musical drama achieved in "Der Freischütz." Moreover, he knew the English to be "partial to drastic effects, with strong nerves, not quick in their artistic appreciation, wedded to established forms, but in their phlegmatic constitution requiring strong stimulants."

Concerto for Piano and Orchestra, No. 1, in B-flat minor, Op. 23. Tschaikowsky.

Allegro non troppo e molto moderato, D-flat.
Allegro con spirito, B-flat minor.
Andantino semplice, D-flat.
Allegro con fuoco, B-flat minor.

Dr. Hanslick gives, in a late number of the *Neue Freie Presse*, some interesting passages from an autobiographical sketch of the Russian composer. We quote a few extracts, supplemented by some remarks of Dr. Hanslick himself, the London *Musical World* having kindly saved us the trouble of making a special translation. Tschaikowsky writes: "I was seventeen years old when I made the acquaintance of an Italian singing-master named Piccioli, the first person who interested himself in my musical condition. The influence he gained over me was enormous, and even now I have not quite outgrown it. He was an out-and-out enemy of German music; and through him I became an enthusiastic admirer of Rossini, Bellini, and Donizetti, considering it as an accepted fact that Mozart and Beethoven did excellent service — only in sending one to sleep. So far as that idea goes, I have since undergone a pretty complete change; and yet, though my partiality for Italian music has markedly diminished, and, above all, has lost its exclusiveness, yet even to the present day I feel a certain delight in hearing the cavatinas and duets of Rossini, etc., with their florid passages of ornament, and there are melodies of Bellini which I can never hear without the tears rushing into my eyes." The love for German music came to the young Russian soon after from a different quarter. He began to take lessons from Rudolph Kündinger, a pianist settled in St. Petersburg, who adopted the excellent plan of taking his pupil with him to operas and concerts. Under this treatment, Tschaikowsky's prejudice against German music soon began to give way, and a performance of Mozart's "Don Giovanni" came to him as a revelation, almost as it did to M. Gounod. "It is impossible to describe the delight, the rapture, the

intoxication, with which it inspired me. For weeks I did nothing but play the opera through from the vocal score. Among all the great masters, Mozart is the one to whom I feel myself most attracted. So it has been with me up to the present day, and so it will always remain."

As yet, Tschaikowsky had no idea that music was to be the business of his life: he had passed through the law school, and served for three years as an under-secretary in the Ministry of Justice. Then at last, at the age of twenty-two, he was able to enter the Conservatorium founded by Rubinstein, and began the study of the theory of music, in which he made rapid progress. Rubinstein, however, thought he detected in the promising pupil a certain proclivity towards the style of Berlioz and Wagner, and most carefully impressed on him the necessity of a thorough study of the classical writers. On leaving the Conservatoire in 1865, he was at once appointed Professor of Composition at the Moscow Conservatoire, then just founded by Nicholas Rubinstein, to whom he became profoundly attached, and to whose memory he dedicated the fine piano trio in A minor, Op. 50. For eleven years he continued to hold the post of teacher of composition,—a period of his life which he now looks back upon with horror, so painful to him was the task of teaching. In 1877 a serious illness of the nervous system caused him to resign his professorship; and since then he has lived exclusively devoted to composition, occasionally conducting performances of his works. Rubinstein, through his transcendent ability as a pianist, is far better known throughout Europe; but in the native land of the two composers the works of Tschaikowsky are, on the whole, far more popular than those of Rubinstein.

An analysis of the concerto played to-day, which is esteemed the finer of the two piano concertos, has been compiled.

First Movement.

Characterized throughout and in various ways by modern freedom of treatment, this concerto asserts its independence in a marked manner by opening with a long introduction, answering to the form which Beethoven took from Haydn, and developed as we find it in the seventh symphony. Here, however, the preliminary matter is more extended than in ordinary symphonic examples, and, curiously enough, is written, not in the principal key (B-flat minor), but in its relative major (D-flat). The introduction has a single theme so extended that — as Wagner remarked of a subject in his one symphony — it may be called a melody. To this theme four horns in unison refer in the preliminary bars, the first four notes being those destined to special prominence. The full melody enters in the seventh bar, stated by the first violins and 'celli, with an accompaniment of *arpeggio* chords (pianoforte) and sustained harmonies (wood-wind and horns). The statement of the subject ended, the theme is taken up by the pianoforte in a wholly fantastic spirit, and, so to speak, carried *accelerando* into the mazes of a brilliant *cadenza*, founded upon the four notes to which attention has already been asked. The occurrence of this *cadenza* points to a characteristic feature of the work, in which such passages are unusually numerous. Play upon the first four notes of the theme continues after the re-entrance of the orchestra; but soon the melody is heard from all the strings in octaves (double basses, of course, excepted), with a full accompaniment and a *codetta* on a tonic pedal.

We now enter upon passages connecting the Introduction with *allegro*, and modulating to F major,—dominant of the principal key. The leading subject of this important movement declares itself after a brief exordium for the pianoforte alone. It seems of but slight texture for such a position, and at once we may say that the composer relies but little upon it. This

is dwelt upon mainly by repetitions, in various keys and positions, of the last two bars, the phrase being used antiphonally by the pianoforte and wood-wind, and then by the wood-wind and strings, while the solo instrument executes passages of embellishment. The working out, which is quite simple, leads to a *bravura* solo in the nature of a *cadenza*, serving as a link between the principal subject and its alternative. Before the *bravura* closes, the character of the new theme is indicated by the oboe, which thus gives its first three notes. In a passage for "wind" only, immediately succeeding, the clarinet vouchsafes the entire opening phrase, followed by the pianoforte (unaccompanied), which completely unfolds the subject, not, as will be observed, in the orthodox relative major, but in E-flat, modulating to C minor. Here the orchestra follows with a tributary of great importance in the scheme of the movement (strings muted). These themes — the second subject and its tributary — constitute the staple of the *allegro*, and the composer at once proceeds to deal with them. In the first place, the second subject is repeated by flute and piano, after which passages of display, varied by the introduction of a new rhythm in the wood-wind, lead to a full close in C minor,— the key in which the technical first part of the movement ends.

The "working out" opens with the tributary, the pianoforte accompanying with brilliant arpeggios, at the close of which the solo instrument remains silent while the orchestra develops a new idea; namely, the association of a fragment of the tributary with the broken triplets of the leading theme. This and cognate passages carry on the *tutti* to a climax of great power. When the pianoforte resumes, it is with another *quasi-cadenza*, from which two short passages emerge, in the key of B major. These are used antiphonally by pianoforte and strings on a prolonged tonic pedal, and followed by further treatment of a preceding combination. In this manner, the point where recapitulation begins is approached. With the reappearance of the second subject, the "signature" changes to B-flat major, and we have the theme in the dominant of that key. It is not now closely followed by the tributary, but at once submitted to further development, which leads to the *cadenza* proper, founded almost entirely upon the second subject and its tributary. The restatement of the tributary follows the *cadenza*, and thence to the end nothing in this elaborate movement calls for further remark.

Second Movement.

The slow movement is in *aria* form and not less freely constructed than its predecessor. It opens very quietly with detached *pizzicato* chords, upon which, at the fifth bar, breaks a flute melody in the manner of Schubert. This the pianoforte takes up, carries to a half-close, and then modulates to D major, in which key new thematic material presents itself and is carried on by the solo instrument, which finds in it suggestions for an accompaniment to the leading subject when that melody is repeated by two 'celli *soli* in the original key. Another repetition of the theme (oboe), also in the original key, brings the first section of the movement to an end in F major. The episode (*allegro vivace assai*, in F major) opens and closes with pianoforte *bravura*, but consists mainly of a well-developed melody for violas and 'celli in octaves, the pianoforte attending with ornamental passages. This continues till the second *bravura*, expanded well-nigh to the dimensions of a formal *cadenza*, leads to a return of the *andantino semplice*, which appears in a greatly abridged form,— so shortened, indeed, that it may be regarded simply as a *coda* to the movement.

Third Movement.

A *finale* in *rondo* form. Its characteristic leading theme is given out,

after a brief exordium, by the pianoforte (unaccompanied) on a tonic pedal and developed with perfect clearness. A short *tutti* follows, in G-flat major, and should be noticed for the importance of its theme in the structure of the movement. The affinity of this subject with the principal theme must at once be evident. At its close an abrupt transition from G-flat major to F major takes place, and in the last-named key the pianoforte begins its second solo with what might be taken for a second theme. The promise of these bars, however, comes to nothing. They are simply the beginning of a short *bravura*, introductory to the real alternative subject stated by all the violins (octaves) in the orthodox relative major. The pianoforte having briefly dealt with the new theme, the leading subject returns, according to *rondo* law, in its original key, but with a more ornate accompaniment, the wood-wind having independent passages, one of which strikes the composer's fancy, and for some time ascending and descending passages in this rhythm are exchanged by the pianoforte and strings. At this point repetitions begin. The *tutti* returns in A-flat major, and after it the second subject in E-flat. Then the leading theme comes back again, and is subjected to considerable development in conjunction with passages having the rhythm of the last extract above. The *coda*, approached by a brilliant octave passage (*poco più mosso*) for the solo instrument, is in B-flat major. It opens (*molto meno mosso*) with the second theme, strengthened by all the resources at command, and closes (*allegro vivo*) with a reference to the principal subject.

Tschaikowsky has been a busy composer. His more important works include nine operas and ballets, five symphonies, symphonic poems, concertos, and lesser works for orchestra, and chamber music. Of his orchestral compositions the following have been heard in Boston: Piano Concerto in B-flat, Oct. 25, 1875, at von Bülow concert; Dec. 19, 1882, at Philharmonic Society concert (Mr. Lang); Feb. 21, 1885, at Boston Symphony concert (Mr. Lang); Two Movements from Suite, Op. 43, by Philharmonic Orchestra; "March Slav," Serenade (Op. 48), Overture-Fantasie ("Romeo and Juliet"), by Boston Symphony Orchestra.

Tschaikowsky's new opera, "Pique-Dame," was produced at St. Petersburg on the 19th of December.

Nikia's Dream,
In the Hammock, } **From "Symphonie Orientale," Op. 84.** **B. Godard.**

Godard and Saint-Saëns are two Frenchmen, neither of whom won the *Prix de Rome*. Why the former did not compete for an honor so esteemed by students of the Paris Conservatoire is told in a foot-note * to this article. Godard was a precocious youngster, and narrowly escaped exhibition as a prodigy. At the age of fifteen he did tour in Germany with his teacher, Vieuxtemps. The same year (1865) a "Stabat Mater" of his won a prize at a competition held at Bordeaux. A few years later he produced two violin concertos, one of which, "Concerto Romantique," Mr. Loeffler

* "Down the street comes a familiar figure, long, lean, dark, slow, *distingué*,— Benjamin Godard. He 'arrived,' even if the teachers at the Conservatoire would not allow him to *concour* for the *Prix de Rome*. There was too much Godard about his work and too little Cherubini,— the same fault found with Berlioz years before. How well I recalled the time I first went to Godard's house! One of his pupils had said that I must meet him, and at the hour appointed I went to his modest little home. The pupil was playing a suite for violin solo,— a composition of Godard's,— and I shall never forget the impression produced upon me during this reception. Godard sat about five feet from the player, one long hand spread over the left knee, the face lifted a little toward the violin; and not once during the five movements did he change position or apparently move a muscle,— an incarnation of perfect stillness. He told me the other day all about his studies here at the Conservatoire, and why it was that his teachers did not wish him to *concour*. They recognized his talent, but knew that in technical skill he was not equal to many others. 'I could never,' he said, 'write a fugue. I was continually putting in phrases foreign to such an architectural composition. Fugue and counterpoint fill me with horror,' — this with hands before his face, palms outward, as if pushing away some detested object,— 'they are to me like mathematics. I will never teach them: I cannot. I realize the necessity for such study, but I prefer to teach composition,— the results of such study.'"

brought out at Boston Symphony concerts, season of 1883–84; but it was not until 1878 that his reputation as a composer became officially established. In this year the prize of ten thousand francs offered by the city of Paris for the best instrumental and vocal composition was won by Godard, who presented a dramatic symphony, "Le Tasse." The judges awarding the prize included Gounod, Thomas, Saint-Saëns, and Délibes; and they named as equally worthy the "Le Paradis Perdu" of Dubois. Godard, who is now a professor at the Paris Conservatoire, numbers among his larger compositions three operas and four symphonies. The symphonies illustrate Godard's independence of "mathematics," his freedom from the restraint which traditional symphonic form would bring upon him. In one, "Symphonie Légendaire," he even goes so far as to employ solo voices and choruses.

The "Symphonie Orientale," produced on Feb. 24, 1884, is a set of five descriptive pieces on poems by De Lisle, De Châtillon, Hugo, and Godard. They are entitled: "Les Eléphants" (Arabia); "Chinoiserie" (China); "Sara la Baigneuse" (Greece); "Le Rêve de la Nikia" (Persia); "Marche Turque" (Turkey). The selections played to-day are respectively numbered four and three.

"LE REVE DE LA NIKIA."

Elle est jeune, elle est belle; et pourtant la tristesse
Assombrit ses grands yeux.
Aucun penser d'amour ne charme sa jeunesse.
Son cœur ambitieux
Rêve d'une contrée, inconnue et lointaine,
Où d'un peuple puissant
Et respecté de tous elle deviendrait Reine.
Là-bas, à l'Occident,
Sont de grandes cités aux splendeurs sans pareilles;
Là, la Science et l'Art,
Au souffle du Génie, enfantent des merveilles!
Son beau rêve, au hasard,
Vers ces mondes nouveaux, l'emporte sur son aile.
Son cœur ambitieux
N'a nul penser d'amour. Elle est jeune, elle est belle;
Et pourtant la tristesse assombrit ses grands yeux.

(*B. Godard.*)

The melody (*quasi adagio*) heard from the oboe at the fifth bar, against a languorous accompaniment in the strings, is repeated by the clarinet, then by the first violins. A change in the accompaniment prefaces a modulation leading to a new subject, which, though developing a climax with the use of the full modern orchestra, is as quiet in its entrance as that which has gone before. With delicate and charming touch the composer clothes these two themes in a brief and clear movement.

"SARA LA BAIGNEUSE."

Sara, belle d'indolence,
Se balance
Dans un hamac, au-dessus
Du bassin d'une fontaine
Toute pleine
D'eau puisée à l'Ilissus;

Et la frêle escarpolette
Se reflête
Dans le transparent miroir,
Avec la baigneuse blanche
Qui se penche,
Qui se penche pour se voir.

"Oh! si j'étais capitane,
Ou sultane,
Je prendrais des bains ambrés,
Dans un bain de marbre jaune,
Près d'un trône,
Entre deux griffons dorés!

"J'aurais le hamac de soie
Qui se ploie
Sous le corps prêt à pâmer;
J'aurais la molle ottomane
Dont émane
Un parfum qui fait aimer."

Mais Sara la nonchalante
Est bien tentée
A finir ses doux ébats;
Toujours elle se balance
En silence,
Et va murmurant tout bas:

Ainsi se parle en princesse;
Et sans cesse
Se balance avec amour
La jeune fille rieuse,
Oublieuse
Des promptes ailes du jour.

(*Victor Hugo.*)

The swaying figure which sets out in the clarinet after the rhythm of the movement has been firmly established by the strings, harp, and soft brasses, is a decorative adjunct to the first subject (*andante con moto*, 6-8), which enters at the fifth bar in the strings and oboes. This well-defined melody and its adjunct, the latter taking on a greater prominence as the movement develops, are treated with varying degrees of force and with changing color, until a new subject appears in the violins, accompanied by broken octaves in the wood-wind. Treatment of this is continued for a number of measures, the general features of melody and accompaniment remaining the same, though the scoring grows in fulness. The movement ends with a new handling of the first subject.

Symphony No. 2, in D, Op. 23. **Brahms.**

Allegro non troppo.
Adagio non troppo.
Allegretto grazioso (*Quasi Andantino*).
Allegro con spirito.

Brahms wrote no symphonies for publication until his chamber music, songs, and other compositions embracing choral forms, had made him renowned in two hemispheres. Such an example of deliberate repression of talent is without a parallel. The total number of his symphonies is four. Nine years represent the period of their composition, the one in C minor, his first, having been performed on Nov. 4, 1876. The second symphony was a Christmas present to the world in 1877. An analysis of the symphony played to-day has been compiled:

First Movement.

"The opening movement (*allegro ma non troppo*, D major, 3-4) has something of pastoral simplicity and charm in the first subject, while the episode following it is as gay and graceful as the theme in Sterndale Bennett's 'Naïdes' Overture, which it brings to mind. Admirably according therewith, the second subject prolongs thematic attractiveness in the movement. Here we have one of the melodies of which the ear does not tire. It comes into the symphony like a burst of sunshine, and is exceedingly satisfying. The development and working out of these themes naturally presents a good deal that is characteristic of Brahms's tendency to elaboration, but, on the whole, the music is not so overwrought as to put obstacles in the way of comprehension and enjoyment."

Second Movement.

"The slow movement (*adagio non troppo*, B major, C), in strong contrast to the open-hearted nature of the first *allegro*, is of a more contemplative character. The first theme, an uninterrupted melody of twelve bars, is made exceedingly impressive by being intrusted to the 'celli, and accompanied by the wind instruments, among which the trombones have the important task of detaching one short phrase of the melody and holding it up in a solemn, almost chorale-like way, whenever reference is made to it by the other instruments. Alternating with the first theme, and in most happy opposition to its searching character, is the quieting, soothing second

theme in 12-8 time, which, however, is put aside by a third theme, struggling and restless, till, after renewed appearances of the predominating first theme, the movement ends in what seems to be perfect resignation and peace. In polyphonic complication, in rhythmic diversity, and quick changes of all kind, the *adagio* is typical of its composer. So, too, in the beauty of its instrumentation and the profound earnestness of its spirit."

Third Movement.

"The third movement (*allegretto graziozo*, E minor, 3-4) reverts to the comparative simplicity of the *allegro*, and is altogether charming. A measure of quaintness, due to character of rhythm and melody, gives additional attraction, especially as the interest of the movement throughout is mainly thematic. A *presto non assai* twice breaks the course of the *allegretto*, lending extra vivacity to the general effect. This part of the work needs no discussion. It tells its own gracious and pleasing story to the comprehension of the dullest, and is the more welcome because coming close upon the abstruseness of the *adagio*. When first performed in Vienna, the *allegretto* had to be repeated,—an honor, it is said, never before accorded at the Philharmonic Concerts there, save in the case of the *andante* in Mendelssohn's 'Italian' symphony."

Fourth Movement.

"Brahms takes care to make the *finale* (*allegro con spirito*, D major, C) accord with the first movement and *allegretto* as regards the points most fully dwelt upon above. Its expression is generally cheerful and happy, both in theme and treatment; it is very rarely abstruse or overwrought, and its grateful animation is thoroughly well sustained. The *coda* especially deserves attention for its Beethovenish length and elevation of character. It nobly ends a noble work."

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SEASON OF
1890–91.

ARTHUR NIKISCH, Conductor.

First Concert, Thursday Evening, Nov. 13, At 8 o'clock.

PROGRAMME.

Beethoven – – – – – – Symphony No. 4, in B-flat

Adagio; Allegro vivace.
Adagio.
Minuet.
Allegro ma non troppo.

Marschner – – – – – – – Aria, "Hans Heiling"

Tschaikowsky – Andantino and Scherzo, from Symphony No. 4, in F minor.

Paganini – – – – – Moto perpetuo, Concert Allegro

For all the violins.

Wagner – "Wotan's Farewell, and Fire Charm," "Die Walkuere"

Soloist, **Mr. THEODOR REICHMANN.**

THE PIANO USED IS A CHICKERING.

Historical and Descriptive Notes prepared by
G. H. WILSON.

Adagio; Allegro vivace.
Adagio.
Minuet.
Allegro, ma non troppo.

The fourth symphony, finished in 1806, lies between two greater ones, an expression of the absolute sunshine and gayety, which came so rarely into Beethoven's life. It followed the "Eroica" after two years, and antedated the one in C minor (No. 5) by two years. The symphony stands in great contrast to those which preceded it, not alone because its theme is less mighty than the "Eroica," — a painter does not use battle tints at all times,— but because of the new manner and constant surprises in style it opens. Beethoven's versatility was extraordinary, scarcely ever does he repeat himself. Each of the nine symphonies is different from all the others, and each *introduction*, *allegro*, *andante*, *scherzo*, and *finale* is quite distinct from each corresponding movement of the other eight. Trusting the reader will find in the extracts which follow from a new analysis of the symphony by Sir George Grove profitable reading, these introductory remarks will not be extended beyond noting the fact that the score calls for only one flute, instance of a Beethoven innovation, like which are the "false entry" in the first movement of the "Eroica," where the second horn is favored beyond the first, and the difficult passage for fourth horn in the slow movement of the Choral Symphony.

The following constitutes a reduction with minor alterations of Mr. Grove's analysis: —

First Movement.

"The fourth symphony, like the first, second, and seventh of the nine, opens with an introduction (*adagio*) to the first movement proper (*allegro vivace*). It commences with a low B-flat *pizzicato* and *pianissimo* in the strings, which, as it were, lets loose a long-holding note above and below in the wind, between which the strings move slowly in a mysterious phrase, in the minor of the key (B-flat), the bassoon and double basses answering at a bar's interval.

"After twelve bars the strings again emit the *pizzicato*, and the slow unison phrase is repeated, this time leading enharmonically from G-flat into F-sharp. A third time the *pizzicato* note is heard, this time to lead into a solemn progression of the basses, marching on like fate itself. As the close of the introduction (thirty-eight bars) is approached, the tone brightens, and the *allegro* bursts forth in B-flat major. This is of the most bright and cheerful character throughout. The principal subject, in *staccato* notes, succeeded by a smooth passage for the wind, and ending with a burst on the final chord, is gayety itself. The connecting portion between the first and second subjects is delightfully free and spontaneous. The *staccato arpeggio* figure of the former is kept constantly in view, and great freedom and life are given to it by the stimulating *tremolo* figure of the violins.

"At the end of the section we have a specimen of the syncopations which form a feature throughout this work,— the notes seem almost to be

tumbling over one another in their eagerness to get to the second subject, or rather the group of melodies which form it. The sportive conversation of the bassoon, oboe, and flute, the equally sportive 'canon' of the bassoon and clarinet, as near triviality, perhaps, as Beethoven could allow himself to approach, and the strange sequential passage which connects them, are all as gay as gay can be, and the movement has, as already remarked, not one sombre bar. Even the mysterious and magnificent *crescendo*, in which the drum takes so remarkable and original a part, does not impart any cloud of seriousness into the general picture, nor do the frequent and lengthened syncopations and forcing of rhythm. In the middle portion of the movement a beautiful melody (violins and 'celli) is introduced as an accompaniment to the principal *staccato* subject, out of which it bursts in the most spontaneous manner, and to which it forms the finest contrast. This delicious tune is given five times consecutively by alternate wind and string, and then, when one has become fondly attached to it, vanishes, and is never heard again,— a good instance at once of Beethoven's wealth and of his power of repression. The working out, of which the last example forms a part, is one of the most ingenious and effective of all the nine.

"The care with which Beethoven marks his *nuances*, and other indications for the players, has been often noticed, but is nowhere more conspicuous than here."

Second Movement.

"The second movement (*adagio*) is not only an example of the celestial beauty which Beethoven (the deaf Beethoven!) could imagine and realize in sounds, but is also full of the characteristic of the great master. It opens with a bar containing three groups of notes, which serve as a pattern for the accompaniment of a great portion of the movement, and also a motto or refrain,— now in the bassoon, now in the basses, now in the drum, whose intervals may indeed have suggested its form. We venture to call it the drum-figure.

"The *adagio* is in strict 'first movement' form. The first and second subjects are duly succeeded by a 'working out,' which, though only twenty-four bars long, is sufficient to make the *reprise* of the first subject in a florid form in the flute welcome. The repetition of the previous material is itself quite *en règle*, and is ended by a pedal on the drum-figure, and by a *coda* of eight bars. The connecting link of eight bars between the first and second subjects — all the movement is on rather a small scale, though broad enough in style — is formed on a beautiful phrase, which gains a special charm from the electric force with which its principal note is thrown off. Note, on its repetition, the two bars of delightful counterpoint in contrary motion of bassoon and viola. The second subject is a melody more passionate, though hardly less lovely than the first. In both these cases, as if the great master knew what beautiful tunes he had made, he has marked them with '*cantabile*,' a word which he would seem only to employ when it has a special significance. The working out, though short, is interesting, and toward the close deeply impressive, and the whole forms one of the loveliest poems ever produced. 'Believe me, my dear friend,' says Berlioz,

who, with all his extravagance, was a real judge of Beethoven,—'believe me, the being who wrote such a marvel of celestial inspiration was not a man. Such must be the song of the archangel Michael as he contemplates the world's uprising to the threshold of the empyrean.' The *adagio* also furnishes a capital instance of Beethoven's droll caprice in interpolating the four bars of play between the first and second fiddles simply to end on the same chord as they began on."

Third Movement.

"The *minuet* is remarkable, among other things, for its unlikeness to a dance miuuet, for its syncopations, and the way in which a phrase of common time is forced into 3-4 rhythm, a contrivance by which great nervousness and piquancy are imparted to the first subject.

"It is, in fact, though denominated '*minuet*,' a great abandonment of that old dance tune, and has many features of the '*scherzo*' proper. Haydn, before he died, commenting on some * pedantic rules of the theorists, said: 'What nonsense is this! Instead of such trifling, why does not some one give us a really *new minuet?*' Coming from the man that had composed more minuets than any one else, this is very remarkable. It is still more so when we recollect that at the time he said it the minuet to Beethoven's first symphony, and not improbably even that now before us, had been written and performed, both being emphatically the 'new minuets' which the patriarch was desiring to have; though it is not unlikely that Haydn never heard of any of Beethoven's symphonies. Had he done so, his condemnation of the trio in C minor (Op. 1, No. 3) makes it doubtful whether he would have approved of them. What *could* his opinion of the 'Eroica,' for instance, have been? But to return to our *minuet.*

"The second section continues in the same vein, and introduces a phrase which is at once harmony and melody (bassoon and 'celli), and which leads back to the resumption of the first theme. The trio (a trifle slower), with the melody in the wind instruments, and saucy interruptions of the violins, is not only a delicious contrast to the *minuet*, but also one of the tenderest and most refined things in music.

"The trio is also peculiar in being repeated a second time (instead of appearing only once, after the usual custom), a step which Beethoven appears to have been the first to take on this occasion, and which he adopted in the seventh symphony, thereby probably giving a hint for the two trios in Schumann's symphonies, Mendelssohn's Cornelius March, etc. Notice the charming inquiry with which the horns end this movement, 'as if,' says Schumann, 'they had one more question to put.' In fact, the last three bars are an addition to the rhythm of the piece, as will be seen by looking back to the first occurrence of the *scherzo.*"

Fourth Movement.

"But lively, serene, and piquant as are these three movements, they are all surpassed by the *finale*, which is the very soul of spirit and irrepressible vigor. Here Beethoven represses somewhat the syncopations and modifications of rhythm which are so prominent in the first and third movements, and gives the violins a rapid, busy, and most melodious figure, which is irresistible in its gay and brilliant effect, while the movement as a whole is perfectly individual and distinct from that of the first *allegro.* It is as much a *perpetuum mobile* as any piece ever written with that title.

"The figure alluded to begins the movement, and is made especially characteristic by the rhythm of its last notes, the four last bars, and especially the three last notes of the phrase, having a remarkable way of staying

*Griesinger's "Biographical Notes," p. 114.

in one's ears. Besides this subject, there is a second (enters upon the oboe, followed by the flute), with alternations of wind and string.

"The working out is not less lively or humorous than the first section. It begins with an extension of the semi-quaver figure *crescendo*, culminating in a tremendous unison B-natural, which has all the air of a false alarm, but does not disturb the basses in their pursuit of the original idea. 'House afire,' shouts the orchestra. 'All right: we have still our work to do,' say the basses. This introduces a little phrase, on which the bassoon, clarinet, and oboe converse in charming alternation, with gay *sforzandos* from the strings; and the working out ends with an irresistible flourish for the bassoon, who can hold his tongue no longer. But we will not enumerate the many other features of this beautiful and irrepressible *finale*. Though full of drollery, Beethoven is constantly showing throughout how easy it is for him to take flight into a far higher atmosphere than mere fun. The movement places him before us in his very best humor,— not the rough, almost coarse play, which reigns in the mischievous, *unbuttoned** passages of the *finales* to the seventh and eighth symphonies, but a genial, cordial pleasantry, the fruit of a thoroughly good heart and genuine inspiration. What can be more touching than the passage in which he says, 'Good-bye,' in a tone of affection as unmistakable as if he had couched it in words, a passage doubly interesting, because it is a simple repetition of the first three bars of the figure which opens the movement, put into double the original time, a practice which Beethoven has used elsewhere — for instance, at the end of the overture to 'Coriolan' — with the happiest and most dramatic effect?"

Andantino and Scherzo, from Symphony No. 4, in F minor. Tschaikowsky.

Peter Illitsch Tschaikowsky did not adopt the profession of music until after he had fitted for that of law and had accepted a post at St. Petersburg in the Ministry of Justice. When Anton Rubinstein founded the National Conservatory of Music at St. Petersburg in 1862, Tschaikowsky entered its classes, studying harmony and counterpoint under Zaremba and composition under Rubinstein. While at the Conservatory, he won a prize medal for the composition of a cantata on Schiller's ode, "An die Freude." In 1866, Nicholas Rubinstein established the New Conservatory of Music at Moscow and invited Tschaikowsky to a professorship, which he held for twelve years. Tschaikowsky has been a busy composer. His more important works include eight operas and ballets, five symphonies, symphonic poems, concertos, and lesser works for orchestra, and chamber music.

The selections from Tschaikowsky's F minor symphony played to-day are an *andantino*, *in modo di canzona*, and *scherzo*, *pizzicato ostinato*, its two middle movements, the *andantino* following an extraordinarily long and complex first movement, the *scherzo* preceding a vigorous *finale*, in which there is more that is typical of the rough Russian than in either of the extracts chosen for performance to-day.

The *andantino* employs two principal subjects, or, after the manner of the song form (*in modo di canzona*), a principal subject and its episode. The main theme in B minor is first given out by the oboe. *Semplicem, a grazioso*, the composer marks this lingering melody of twenty bars, which is accompanied throughout its first statement by the strings *pizzicato* on the first beat of the measure. No sooner has the oboe finished the song than the violoncellos take it up, the accompaniment of long, gently moving notes

* Beethoven's own word,— *aufgeknöpft.*

resting in the wood-wind and horns, the basses picking out the harmony in almost inaudible tones. The strings now take the tune, changing it a little to a fuller harmonized accompaniment in the wind division: the parts thicken, reaching a crescendo *ff.* After the climax, the violins play a variant of the theme in groups of sixteenth notes, which leads into a statement of the original melody by the bassoons and violoncellos in unison: the strain half-ended, the first violins supplant the bassoons. Meanwhile, the flute and clarinet attract notice because of their florid accompaniment. The progress of the melody among the strings will be easily followed to the change of key which introduces the episode, *più mosso.* This subsidiary in the major becomes quite active during its brief prominence. First given out by the clarinets and bassoons, it is taken up by the strings, which hand it over to the full wind band. Graceful changes of contour mark its progress, the rich accompaniment offering a decided rhythmic contrast. The ultimate triplet chords of the full-toned brasses will scarcely pass unnoticed. Gradually calming after this dramatic outburst, the strings modulate deliberately into the key of the opening section, and the chief theme of the *andantino* reappears with all the expressiveness the first violins *cantabile* can bestow upon it. Fanciful figures, short chromatic passages, are a feature of the accompaniment until the melody, in broken portions, is handed up through the clarinet and the oboe to the topmost flute: the violoncellos, then the bassoons, are the voices which next take up the song; and they end it 'mid the musings of their soft-spoken companions.

The explanatory phrase, *pizzicato ostinato*, appended to the *scherzo* movement indicates the continuous picking of the strings. The composer employs two principal ideas in the movement, which is scored for full modern orchestra, omitting harp. The first one, *allegro*, F major, a rollicking theme, appears at the start harmonized for the strings, which state it and play with it for about one hundred measures, the thread of the idea never being lost. A quick ascending arpeggio leads to the second principal phrase, *meno mosso*,— played slower than the preceding,— in the key of A. This appears as a duet for oboe and bassoon, the significant feature of which is the *gruppetto* in the fifth measure, appearing again in the ninth, and later on *ad infinitum.* The original tempo is introduced by fifteen measures of quiet chords from the full brass and tympani: this is found to be a clever prelude to the reappearance of the theme of the *meno mosso* section which comes in upon the clarinet solo, the faster tempo making the tune more gay than before,— an effect which the saucy piccolo heightens by its intrusions. The unique accompaniment from the corps of brasses, never once changing from strict time, is interesting. Through a series of alternating measures the first theme is reached in the key of F. The strings take it as before. Features of the closing section of the movement are the tossing about of the opening phrase of the theme between the wood-wind and the strings, the unison use of the *gruppetto* figure of the *meno mosso* section by the wood-wind against a full harmony (*pizzicato* chords in the strings) and soft brasses. The end of this ingenious movement, which, as a *tour de force*, may be classed with the *finale* of Moszkowski's Suite, Op. 39, is almost inaudible, the tune dying out in a descending arpeggio among the strings.

Moto Perpetuo, Concerto Allegro for Violin. **Paganini.**

Paganini, most wonderful of violinists and eccentric of men, relates that on one occasion in Vienna one of the audience affirmed "that my performance was not surprising, as he had seen the devil at my elbow directing

my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says: —

"So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other without an effort; and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated); and, although he looked many years older than his age (forty-seven), he was proud that he had not got a gray hair on his head."

Paganini differed from other violinists chiefly: *first*, by his manner of tuning the instrument; *second*, by a management of the bow entirely peculiar to himself; *third*, by his use of the left hand in the singing passages; *fourth*, by the frequent employment of harmonious sounds; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing. An anecdote related by Paul David bears upon this extraordinary gift of Paganini's: "At Ferrara, he decided to revenge a hiss from the pit. So at the end of the concert he proposed to the audience to imitate the voices of various animals. After having rendered the notes of different birds, the mewing of a cat, and the barking of a dog, he finally advanced to the footlights, and, calling out, 'This is for those who hissed,' imitated in an unmistakable manner the neighing of a donkey. At this the pit rose to a man, rushed through the orchestra, climbed the stage, and would probably have killed Paganini if he had not instantaneously fled. The explanation of this strange occurrence is that the people of Ferrara had a special reputation for stupidity."

The *Moto Perpetuo, Concert Allegro*, played to-day is one of Paganini's many violin pieces. In its present guise, with accompaniment of the pianoforte, it is the work of Ferdinand David.

Wotan's Farewell, and Fire Charm, from Act III. of "Die Walkuere." Wagner.

Scene.— The top of a rocky height. In the fight between Siegmund and Hunding, Brünnhilde, contrary to Wotan's orders, had tried to give Siegmund the victory; but Wotan prevented this by breaking Siegmund's sword in two with his spear. Siegmund fell. Wotan, to punish Brünnhilde for her disobedience, determines to banish her from the troop of Walküries, and in great anger announces to her this decision. After a long silence, Brünnhilde conjures him not to let her become the booty of the cowardly wayfarer who may chance to meet her and awake her from sleep. She entreats the god to surround her rocky abode with fearful terrors that shall frighten away all but the most dauntless hero. Wotan, moved by her prayer, proclaims that "a holy fire shall enfold the rock in raging flames, to lick with their tongues and tear with their teeth the coward who rashly may come the terrific rock to approach."

Professor Dippold's new book, "The Ring of the Nibelung," has been drawn upon for a translation of the text of Wotan's Farewell. The de-

scriptive matter which accompanies the translation is from the same source.

(Wotan, deeply affected, gazes long into Brünnhilde's eyes.)

Farewell, thou charming,
Warlike child!
Thou, my heart's
Holiest pride!
Farewell! Farewell! Farewell!

Must I forsake thee
And may I no more
Hail thee with hallowed love?

Shalt thou no more
Ride with me,
Nor hand me the horn at the feast?
Must I then lose thee,
Thee whom I loved,
Thou laughing delight of mine eyes?

A bridal fire
Shall blaze around thee
As ne'er for bride it has blazed!
Sheaths of flame
Shall enshroud the rock,
And with terror tremendous
Dismay the timid!
Brünnhilde's castle
The coward shall fear.
To win her but one is fated
Who's freer than I, the god!

Brünnhilde, overwhelmed with emotion and delight, throws herself into Wotan's arms. From the depths of his heart he bids her again a most affectionate farewell. He then kisses her on both eyes, which at once are closed, and she sinks into sleep. He carries her to a low and soft mossy spot, over which a large fir-tree spreads its branches, and tenderly lays her down. Again he gazes long and mournfully at her features, closes the visor of her helmet, and once more casts a sorrowful glance on his beloved daughter. He covers her body with her long shield, and then approaches the huge rock, turning the point of his spear towards it.

Loki, hark!
Hitherward list!
As at first I find thee
In glowing fire,
At once thou fleddest
In flickering flame;
As then I held thee
I hold thee to-day!
Arise, thou wavering fire,
Enwrap in thy flame the rock!
Loki! Loki! Arise!

At the last conjuration he strikes the rock three times with the point of his spear, whereupon a stream of fire bursts forth, which swiftly swells to a sea of flames. With the point of his spear he indicates the direction of the flames until they describe a complete circle around the rock. Then he exclaims, "Who fears the point of my spear shall never stride through the fiery stream." He disappears in the flame towards the background. Sweet, enraptured strains accompany the sinking of Brünnhilde into her long sleep, from which she is awakened by Siegfried, Siegmund and Sieglinde's son.

Another word on this wonderful final tableau from "Die Walküre," and this from the pen of M. Adolphe Jullien, author of the most sumptuous book on Wagner yet produced,—the translation having been made for this programme: "The third act is a masterpiece throughout. After the violent and sublime scene of the ride of the Walküries assembling at the rendezvous, rending the air with their war-cries, and ruling the tempest itself, one follows with anxiety the moving dialogue between Brünnhilde, imploring mercy, and her implacable father. One is struck with admiration by the sublime farewell of the father to his daughter in this fantastic scene of the sea of fire, which mounts and curls about the sleeping goddess. The entire opera is distinguished from 'Rhinegold' by a bolder manner, an inspiration nobler and freer, crossed by flashes of tender feeling and of surprising beauty. Masterpiece, indeed, this third act, twice a masterpiece, as well for the brilliancy and fury of the orchestra in the frantic ride of the Walküries as for the intense vocal expression and force of emotion in the admirable scene between Brünnhilde and Wotan."

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Thursday Evening, December 11,
At 8 o'clock.

PROGRAMME.

Weber – – – – – – – – Overture, "Oberon"

Saint-Saens – – – Concerto for Piano and Orchestra, in G minor

Andante sostenuto.
Allegro scherzando.
Finale (Presto).

Schubert – – – Symphony No. 8, in B minor (Unfinished)

Allegro moderato.
Andante con moto.

Liszt – – – Symphonic Poem, "Tasso, Lamento e Trionfo"

Lento.
Allegro strepitoso; Lento.
Adagio mesto.
Meno adagio.
Allegretto mosso con grazia (quasi minuetto).
Allegro con molto brio.

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Overture, "Oberon." **Weber.**

The overture to "Oberon" is too well known to need extended description at this time. The themes are from the opera. The opening movement, *adagio sostenuto*, almost wholly consists of fairy music, in the composition of which Weber scarcely had a superior. The magic horn begins, and the fairies answer by their presence. Next appears an echo of Sir Huon's march, played as he returns home from his successful mission. After this, the charming, fanciful music continues till a *fortissimo* chord from the full orchestra ushers in the *allegro con fuoco* section, which begins with a subject taken from the quartet, "Over the dark blue waters." Subsequently, the horn call is again heard, and the clarinet gives out a second subject,— the theme of Huon's song, "From boyhood trained,"— which is supplemented by a passage from the great scene for soprano, "Ocean, thou mighty monster." There is also a reference to the chorus of spirits who are directed by Puck to raise the storm which makes shipwreck of the lover's bark.

Weber wrote "Oberon" to please the English, and learned their language at the age of forty, that he might compose in the spirit of that people. In a letter to Kemble, he says, "The English opera is rather a drama with songs." Here lies the reason of Weber's departure in "Oberon" from the scheme of unity of musical drama achieved in "Der Freischütz." Moreover, he knew the English to be "partial to drastic effects, with strong nerves, not quick in their artistic appreciation, wedded to established forms, but in their phlegmatic constitution requiring strong stimulants."

Concerto for Piano and Orchestra in G minor, Op. 22. **Saint-Saens.**

Andante sostenuto.
Allegro scherzando.
Finale (*Presto*).

Camille Saint-Saëns, one of the most able and gifted of modern French composers, was born in Paris in 1835. Though not a winner of *Prix de Rome* at the Conservatory, he passed through that institution, winning honors. It was as organist that the name of Saint-Saëns first became known. At the age of eighteen, he was appointed organist of the Church of St. Merri, Paris; and in 1858, when he was twenty-three, he became organist of the Madeleine, a position which he held until 1877, when he resigned, that he might have more time for study and travel. Unlike most organists, he is also a great pianist. He is a prolific writer; but his fame rests mainly on his instrumental music, and on his masterly and effective dealing with the orchestra. Among his greatest works are four piano concertos, three symphonies, operas, several sacred cantatas, and three brilliant and characteristic symphonic poems.

The G minor is the composer's favorite concerto. In this, one of the most effective and brilliant compositions for piano and orchestra in the modern répertoire, Saint-Saëns has somewhat varied the conventional form by introducing the *andante* (generally the second movement) in place of the usual opening *allegro*, following this with an *allegro* of playful, *scherzo*-like character, and this in its turn with a *presto* "Tarantella," which forms a *finale* of remarkable brilliancy. Like other modern compositions of its

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class, this concerto is rather a duo between the piano and orchestra than a mere combination of phrases and passages for the solo instrument accompanied in set places by the band. The piano certainly dominates, but it is rather as the instrument best adapted to the expression of the composer's intention than as a mere vehicle for display.

Gounod, speaking of Saint-Saëns, said, "He is the only one of us who has not lost his boyish juvenility." His musical tricks remind one of a collegian out on a holiday. Last year a burlesque of his on Italian music was given at the Trompeble. "Gabriella di Vergy" afterward went the rounds of the musical salons, and everywhere provoked universal laughter. It is full of cadenzas, agility of every kind, heterogeneous jumpings from one into the other of Verdi's extravagances of scenery, book, and music. Among the side-splitting scenes is the one in which Gabriella di Vergy's husband forces her to eat the heart of her lover whom he has just killed. She looks horrified, ready to faint, but suddenly her face changes, and with exhilaration she sings, "Facia mo un brindisi," then again gives vent to throat-breaking cadenzas. It is a burlesque of the old Italian music, in which a brindisi follows every meal, and Gabriella found that that was the only way of well digesting her lover's heart.

Symphony in B minor, No. 8 (Unfinished). **Schubert.**

Allegro moderato.
Andante con moto.

This noble fragment, of which a critic has truly said that "it stands quite apart from all other compositions of Schubert, or any other master," was written in 1822, six years before the genius to whom we owe it was called away from what he found to be, in very deed, a "troublesome world." It is impossible to hear Schubert's eighth symphony without feeling that here, if anywhere, does music embody the deepest emotion of the composer, and express that innermost feeling which finds no such adequate utterance in words. "My compositions," wrote the master in his journal, "are the result of my abilities and my distress; and those which distress alone has engendered appear to give the world most pleasure."

This is emphatically true of the eighth symphony, which "gives most pleasure" because it sprang from greatest pain, and utters the language of one whose life was spent in darkness, relieved only now and then by transient gleams of light; but the phenomenon is, after all, not rare. "We shroud the cages of birds," said Jean Paul Richter, "when we would teach them to sing"; and, in the mysterious working of natural laws, it seems that the world's greatest good arises from human suffering.

Itself the outcome of a troubled career, the symphony has a mournful history. Why Schubert never finished it cannot now be told, though it is certain that he intended to do so, and actually began the *scherzo*, nine bars of which are written in the autograph score. The first two movements were fully completed before the projected third was commenced; and, when Schubert abandoned the idea of going on with his work to the end, they seem to have been put aside and forgotten. The productions of true genius, however, cannot permanently be obscured. Like good seed dropped into the earth, they may lie unnoticed through a long winter; but there surely comes a genial time when they spring up into sight and receive the welcome rightfully due to things of beauty. Thus it was with Schubert's unfinished symphony. For forty-five years it suffered oblivion, and then leaped into fame at a bound. It was published at Vienna early in 1867.

The symphony in B minor is the second and last of Schubert's nine which does not open with a slow introduction, the other being No. 5 in B-flat. It sets out at once with an *allegro moderato*, the first few bars of which announce a composer who has something to say out of the common order.

First Movement.

The impressive and somewhat mysterious lead of the bass strings at once bespeaks attention, which is more than sustained by the strange, wild melody given out (*pp.*) from oboe and clarinet, while the violins execute an accompaniment marked by subdued agitation. The whole expression of the music here suggests acute feeling. It is the language of complaint and unrest arising from an experience of painful life. With the second subject comes in the voice of consolation. This is first allotted to the violoncellos, accompanied by syncopated chords for the clarinets, and may be classed among the most exquisite flowers of melody in all the blooming Schubert garden. But for a gentleness that comes near to sadness, the new subject is happy; and we follow it with unflagging pleasure till Schubert abruptly stops the flow of tune, pauses a moment, and then makes a fiercely passionate outburst in another key. The lovely theme immediately resumes, but now and henceforth we are conscious of a struggle such as despondency might carry on against hope.

The second part of the *allegro* begins, after two or three bars, with a variation of the introductory passage for bass strings, which Schubert proceeds to develop in a very striking manner. Between the crashes of the full orchestra, he several times introduces the syncopated accompaniment of the second melody, *without the melody itself*. It is as though he resisted the temptation again to sing his lovely song, while the desolate, maimed effect of the mere accompaniment strengthens the prevailing expression of clouds, darkness, and storm. With the cessation of this wonderful "working out" recapitulation begins. Some beautiful changes in orchestral color impart variety to the repeat of the subject-matter, and help to sustain interest to the end.

Second Movement.

The second movement is an *andante con moto* in E major, and a worthy companion in all respects of that which it follows. It opens with a passage for horns, bassoons, and basses (*pizz.*), which, in some form or other, frequently reappears as an interlude between the phrases of the melody proper. In the first instance, it thus attends upon a beautiful theme for the violins,— another "gem of purest ray serene,"— the development of which presently merges into a stately *tutti*, where all the strings march in vigorous unison, while the "wind" executes above them sundry plaintive phrases derived from the main subject. The fine and suggestive contrast thus presented forms one of the leading features of the movement. At its close, the second theme enters in C-sharp minor. Here the composer is again at his best. Mark the original manner in which the new melody is heralded by the violins alone, and how the melody itself, supported by syncopated string chords, steals forth from the clarinet, the very voice of tender complaint. This the oboe takes up in succession to the clarinet, and adds a passage in different rhythm, which, echoed by the flute, gives additional grace to the general effect. After an agitated *tutti*, preceding an episode wherein a varied form of the second theme is treated imitatively, recapitulation begins; and the old matter reappears with needful changes of key and variety of detail. The *coda* is mainly derived from the principal subject.— *London Philharmonic Programme.*

This, like others of Liszt's larger works, was composed first for pianoforte, and was afterward rewritten for orchestra. In its first shape it dates back to the early forties, the plan having been conceived by Liszt in Venice in 1840. The work played to-day is, in turn, a revision of the first orchestral version, which was played for the first time at Weimar, on Aug. 28, 1849.

The score of this work contains a preface from the composer's pen: —

"In 1849 all Germany celebrated brilliantly the hundredth anniversary of Goethe's birth. At Weimar, where we then resided, the programme of the *fête* included a performance of his drama 'Tasso,' fixed for the evening of August 28. The unhappy fate of the most unfortunate of poets had excited the imagination of the most powerful poetic writers of our time,— Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that when, in 1849, we were commissioned to write an overture for Goethe's drama, we were more directly inspired by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, in giving us, in some sort, the groans of Tasso in his prison, Byron did not join to recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' that of the triumph which awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.' We have wished to indicate this contrast even in the title of our work, and to succeed in formulating the grand antithesis of genius ill treated during life, and shining after death with a light humiliating for its prosecutors. Tasso, after loving and suffering at Ferrara, was avenged at Rome; his glory still lives in the popular songs of Venice. These three points are inseparable from his immortal memory. To express them in music, we have called up the great shade of the hero as he appears to-day haunting the lagoons of Venice; we have next caught a glimpse of his figure, haughty and sad, gliding among the *fêtes* of Ferrara, where he produced his masterpieces; lastly, we have followed him to Rome, the Eternal City, which crowned him, glorifying in him the martyr and the poet.

"*Lamento e Trionfo*: these are the two great opposites in the destiny of poets, about whom it has been justly said that maledictions weigh heavily on their life, benediction descends upon their tomb. In order to invest this idea not only with the authority, but the glory of fact, we resolved to borrow from fact even its form, and to that end have taken as the theme of our musical poem the motive to which we have heard the Venetian gondoliers sing, upon the lagoons, the strophes of Tasso, still repeated three centuries after him,—

'Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepulchro libero di Cristo

The motive is, in itself, plaintive, of a melancholy slowness, a monotonous grief; but the gondoliers give it a particular inflection in dragging certain notes by holding back the voice, which, at a distance, soars and shines like rays of glory and of light. This song had already profoundly impressed us; and, when we had to speak of Tasso, it was impossible to our active sentiment not to take as the text of our thoughts the persistent homage rendered by his nation to the man of genius, neither whose attachment nor fidelity did the court of Ferrara merit." . . .

The present work is second of the twelve* "symphonic poems" written

* Liszt's symphonic poems are twelve in number: "What is heard on the Mountains" (after Victor Hugo), "Tasso, *Lamento e Trionfo*," "The Preludes" (after Lamartine), "Orpheus," "Prometheus," "Mazeppa," "Festklänge," "Héroïde Funèbre," "Hungaria," "Hamlet," "The Battle of the Huns" (after Kaulbach), "The Ideals" (after Schiller).

by Liszt; and the instruments employed in it are, besides strings, piccolo, flutes, oboes, clarinets, bass clarinet, bassoons, four horns, four trumpets, three trombones, tuba, triangle, cymbals, tympani, side drum, and great drum.

The following is a reduction of an analysis by Joseph Bennett: —

Lento — C minor, C. This brief opening section is founded upon two short and highly contrasted themes, one strong and energetic, derived from the gondoliers' melody, the other of a plaintive, not to say wailing, character, enhanced in treatment by constant use of dissonant and syncopated chords, having the distressful effect proper to the composer's intention.

Allegro strepitoso.. The thematic materials of the second section are chiefly those of the first. It opens, for example, with the triplet figure of the first theme, detached from its connection and employed separately to express increased agitation. This leads to a prolonged dominant pedal, suggests that the poet and his surroundings are distinct, and states in a footnote that the expression of the orchestra must have a double character, the wind being light and careless, while the strings are sentimental and tender. Contrast does not long endure in this pronounced form, the composer's idea being, apparently, that the Venetian theme — the theme of honor and fame to Tasso — shall gradually suppress its heedless companion. The interest of the movement along its further course may greatly be augmented by observing how this purpose is carried out. At the close an *accelerando* leads to a repetition of the *allegro strepitoso* which followed the opening *lento*, and also to eight bars (as previously) of the *lento* itself.

The *lamento* has now ended. We have done with Tasso in his humiliation: henceforth we see him in his triumph.

Allegro con molto brio — C major, C. After a few introductory bars, in which the three notes of the familiar triplets alternate with unison scale passages for strings, a fragment of the gondoliers' melody, in its *lento* form, is distinguished as part of a bright and joyous theme. This, with the introductory matter, is developed and worked out at some length, the triplets predominating, till a transition to E-flat major (*poco a poco più mosso sin al quasi presto*) "marks the beginning of the end." Here, amid broken chords and *arpeggios* (the harp joining), we observe a fragment of the Venetian melody leading to one much more familiar (the opening subject of the *lento*) When the *quasi presto* is reached, a broad choral-like theme marks, we may suppose, the apotheosis of the poet. All that remains of the movement can easily be followed. It comprises a *moderato pomposo*, in which the Venetian theme is given out with all imaginable pomp and emphasis, and a *coda* (*molto animato*) in which the triplets figure with the extreme of joyous animation.

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PROGRAMME.

Beethoven – – – – – – Overture, "Coriolanus"

Raff – – Song with Orchestra, "The Dream King and his Love"

Cowen – Adagio and Scherzo, from "Scandinavian Symphony," No. 3, in C minor

Saint-Saens – – – – – Rondo Capriccioso, for Violin

Songs with Piano:

(*a*) Goldmark – – – – – – – – – – "Die Quelle"
(*b*) Jensen – – – – – – – – "Am Ufer des Manzanares"
(*c*) Brahms – – – – – – – – "Vergebliches Standchen"

Mendelssohn – Overture, Scherzo, Notturno, and Wedding March, from "Midsummer-Night's Dream"

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Overture, "Coriolanus," Op. 62. **Beethoven.**

Beethoven, though a student of Plutarch and Shakespeare, seems not to have modelled his "Coriolanus" from either, but to have taken the simplified type drawn by Collin in his five-act tragedy on the subject of the great Roman, to which the overture served as prelude. Collin was chief secretary to the war department of the Austrian government at the time the overture was composed (1807). Because of his patriotic songs during the war with France, he was popular with the people, but less successful in essaying higher flights. Besides his "Coriolanus," he wrote a tragedy on the subject of Regulus. As both personages have place in the list of characters who parade before Minerva and Mercury in the "Ruins of Athens," Collin's position as a prominent person seems attested. Beethoven at first dedicated his overture to Collin; but the fact that he afterwards erased from the title-page the words, "*Zum Trauerspiel Coriolan*," would seem to lessen the value of the dedication as a personal tribute, while it forces the question whether, after all, it was not the grand subject itself, rather than any special setting of it, that aroused his inspiration.

The year 1807 was a time of great activity with Beethoven. The fourth symphony, the Rasoumoffsky quartettes, and the pianoforte concerto in G had just been written; and he was entering the border-land of the C minor symphony. The overture to "Coriolanus," of all its composer's works in small compass, is perhaps the most noble. Reichardt has said that it is a better representation of Beethoven himself than of the hero whose name it bears; and, both here and in the "Heroic" symphony, he was unconsciously painting his own portrait. Wagner, remarking upon the overture, identifies it with "the scene between Coriolanus, his mother, and his wife on the battle-field before the gates of his native city, where the chieftain yielded to feminine entreaties, refused to assault the place, and thereupon suffered death at the hands of the Volscian, Attius, his associate in the enterprise."

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Grove says of the overture: —

"The opening could hardly be more impressive. The huge C, given by the strings with all their might, and followed by a short sharp chord from the entire orchestra, and this three times over, with a bar's rest between each, prepares the ear for the mingled fever and force of the next phrase, the 'first subject' of the composition, in the violins and violas in octaves. The energy and fever-heat are maintained for a short time, and then give way to the broad melody which forms the 'counter-subject' of the movement, and which is a fine instance of what Beethoven can do with ten notes. Every one will notice the introductory bars which precede the melody and form the transition from the wild turbulence of the former portion to this winning and dignified phrase, which atones for its shortness by the number of times it is successively repeated by different instruments. These subjects, with an episode of some length and stern character, in which the 'cellos and violas are used with great effect, are the materials which Beethoven provided for his work. The 'working out' is wonderfully close and impressive, and is remarkable for the fact that the first subject is brought back, not in the key of C minor, as above, but in F minor, the second subject returning in C major. The conclusion — three staccato notes in the strings only, as soft as possible, preceded by fragments of the original themes, coming like inevitable death on the broken purposes of the hero, after all the labor and all the sweetness of life are over — is inexpressibly touching. How poetical (to touch for one moment on the details of the close) is the manner in which the fiery phrase of the original theme is made to falter and flutter and fail like a pulse in the last moments of life! Here Beethoven has carried his favorite practice of 'transforming' a theme to a most beautiful pitch."

The key of this overture, C minor, is a very favorite one with Beethoven: wherever he employs it, we may look out for something extra good. Witness the string trio, Op. 9, No. 3; the piano trio, Op. 1, No. 3; the string quartet, Op. 18, No. 4; the violin sonata, Op. 30, No. 2; the choral fantasia; the third pianoforte concerto; and, greater still, the symphony No. 5; and the last piano sonata, Op. 111.

The overture was completed early in the year, since it is included in the list of works sold to Clementi of London, dated April 20, 1807. It was first performed at the "Amateur Concert" at Vienna,— in the Hall "Zur Mehlgrub," where the Hotel Munsch now stands,— in December of the same year. Beethoven himself conducted, and the "Heroic" symphony formed part of the programme.

Sweet slumbers the maiden in bower of peace,
On snowy, soft pillow reclining;
Upon her the June night balmily breathes,
With perfume its coolness entwining.
Yon casement blossoms with roses bedight,
The lindens exhale their fragrance;
Scarce through the leaves can moonbeams win,
With all their gold, an entrance.

But, sudden, balmier grows the air,
Fireflies their flambeaux are swinging;
The leaves are astir, and vocal the breeze
With softly melodious singing.
"Sweet love! sweet love! and hush thee to sleep,
'Neath midnight's silent pinions;
Dream-king will be thy lover brave,
Dream-king from elves' dominions."

Then shakes the sprite his raven locks,
His arms to the maiden advances;
And brightly on his royal crown
Full many a gem glances.
Then bends he him soft o'er the slumbering fair,
Fond kisses enjoying and craving;
And moves his golden enchanting wand,
His circles airily waving.
But these as he wider extends, the room
Grows wide as a palace's spaces,
Where, girt about with resplendent array,
Dream-king his love embraces.

The pillows of purple that swell the couch,
They yield but soft resistance;
Twin pages kneel at their bridal bed,
The lamp glows mild at a distance.
Beyond, in his bright silver ring, a bird
Is rocking with pulses of pleasure.
He rocks himself soft, as in sleep,
And sings a bride song in rapturous measure.
So Dream-king brave, with his sleeping love,
In fondest caressing reposes,
Till gay their pillow the morning light
Bedecks with shimmering roses.

Then hies him the Elfin Prince soft away,
Round has the magic departed;
The maid, too, wakens and winsomely turns
Her cheek on which blushes have started.
But when she opens her eyelids large,
Tears their lashes encumber;
Then sighs she, then presses her heart:
It was delight and love but in slumber.

— *Emanuel Geibel.*

Symphony No. 3, in C minor, "Scandinavian." **F. H. Cowen.**

Adagio con moto ("A Summer Evening on the Fjord").
Scherzo.

Mr. Cowen is forty years old, an industrious writer, who has exercised his talent in all forms, from song to symphony and opera. From being a pupil of Goss and Benedict in London, he went to Leipzig to Moscheles, Hauptmann, and Reinecke. He has written five symphonies, the second bearing date 1872; the third, "Scandinavian," 1880; the fourth, 'Welsh," composed for the London Philharmonic Society and first performed May 28, 1884; the fifth, in F, composed for the Musical Society of Cambridge, England, and performed by it for the first time on June 9, 1887. Mr. Cowen, who is the present conductor of the London Philharmonic Society, is about completing an opera.

We present excerpts from an analysis of the "Scandinavian" symphony, prepared under the direction of the composer:—

"Mr. Cowen's symphony is an effort to reproduce in music the ideas and emotions suggested by the stern mountains and gloomy forests, the silent fiords and sounding shores of Scandinavia, as viewed not merely in their physical aspects, but also in the light of the heroic traditions and fantastic legends which made that country so attractive to men of our kindred race. Far from surprising, therefore, is it to find much of the music aiming at 'characteristic' effects,—to find, for example, that some of the peculiarities of Scandinavian melodies are produced, and that, throughout, northern tenderness alternates with northern strength and grandeur. No one will assert that herein the composer makes aught but a legitimate use of his art. Music, doubtless, has its proper home in the ideal, but it can bend down to the natural, that each may receive of the qualities of the other; for, says Schlegel, 'in a beautiful work of the imagination, the natural should be ideal, and the ideal natural.'"

Molto adagio (G major, four-eight time). In this movement the object of the composer is more definite than in the *allegro*. He seeks to convey the impressions of one who, standing upon the margin of some Norwegian fiord, beholds mountain and water bathed in the moonlight of a summer eve, and partakes

> The stillness of the solemn hour, and feels
> The silence of the earth.

Here, too, the composer infuses into his music as much of "local color" as possible. Evidence of this will subsequently appear; but attention should be called now to the interval represented in the opening bar by G, C-sharp,— an interval of very frequent use in Scandinavian melodies. The movement opens with a four-bar phrase in G major, for strings only, which is directly taken up by the wood-wind. Again, the strings lead on, and the wind follows, the repetition in this case being succeeded by a reference to the key of D-flat, which, however, like a breath from the mountain that is spent before it barely ruffles the lake, fades off, and gives place to the theme in the original key. Now the melody is treated briefly as a canon in the octave, and extended to a full close on the tonic. At this point the second section of the *motive* reappears with an accompaniment, and is dwelt upon for a little, till the first section re-enters, harmonized in G major, and reaching a full close in that key.

The composer now has a surprise in store. A party of revellers drift down the moonlit water, coasting the opposite shore; and merry music (*allegretto*), softened by distance, comes faintly upon the ear. Their simple song is given to the horns; and, as these instruments dwell upon the final chord of each phrase, a harp contributes its harmony. After a while, the boat glides away, and the song becomes inaudible. Then the *adagio* resumes its peaceful, contemplative course, the flute and oboe taking up the theme, accompanied by the harp, as well as by *arpeggios* for the violins. Next, the violins in octaves have the melody; and, later, the sections are separately treated in a manner and under conditions that heighten the poetical feeling not less than the sensuous effect of the movement. Another full close having been reached, the *allegretto* of the horns is again faintly heard,— as though a breath of wind coming up the fiord has borne it,— while the violins, prolonging their G, pause to listen. The interruption is but brief; and five bars after the horns once more become silent the movement itself ends.

Note.— The omitted movements are a First, *allegro moderato, ma con moto*, and a *finale, allegro, ma non troppo*, leading to *allegro molto vivace*.

Scherzo: Molto vivace quasi presto (E-flat, three-four time). After a moonlit summer eve, we are now transported to winter, the composer in this *scherzo* seeking to convey the idea of a sleigh-ride. The continuous movement of the strings (muted) would seem to suggest the galloping of the horses over the frozen snow, an effect which is further enhanced by the use of the triangle to represent the bells on the horses' trappings.

The violins lead off in two-bar phrases.

The subject — especially those parts of it in bars one and five — is treated at some length, and with a clearness that makes explanation superfluous. The *trio l' istesso tempo* (A-flat minor, three-four time), constructed entirely upon one phrase, has a peculiarity in that the phrase is taken up again and again by various instruments, for the most part without accompaniment.

At the close of the *trio*, the *scherzo* proper is repeated, and leads to a *coda*, which combines the themes of both.

In so ingenious a manner, and with many a quaint and pretty detail, the movement progresses to its end.

Selections from Music to "Midsummer-Night's Dream." **Mendelssohn.**

Overture.
Scherzo.
Notturno.
Wedding March.

Sixteen years represents the interval between the composition of the overture to Shakespeare's "Midsummer-Night's Dream" and the incidental music to the play. The overture was written when Mendelssohn was sixteen, while still under the tuition of Zelter. It followed the octet after one year, both works being still esteemed marvellous expressions of precocious genius. Klingemann tells us that the overture was "put to paper in 1826. Part of the score was written in the beautiful summer of that year, in the open air in the Mendelssohn garden at Berlin, as I can witness from having been present."

In his work on Mendelssohn, Dr. Ferdinand Hiller gives a new fact or two about it. "And then he played the 'Midsummer-Night's Dream' overture! He had told me privately how long and eagerly he had been working at it,— how in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the piano of a beautiful lady

who lived close by. 'For a whole year, I hardly did anything else,' he said ; and certainly he had not wasted his time."

Mendelssohn made two attempts with his Shakespearian overture, discarding the first after completing the first half. This early attempt began with the four chords and the fairy figure, followed by a regular overture, in which use was made of a theme representing the loves of Lysander and Hermia, a relative of which is the "love melody" of the accepted version. Nothing else of the first attempt survived. No record exists of the first public performance of the overture, though on November 19 of the year of its composition Mendelssohn's friends first heard it as a pianoforte duet by his sister and himself. Mendelssohn's published letters tell us that, during the London visit of 1829, it was played at two benefit concerts, and that it accompanied the composer on the European tour that followed. Writing to his father about a concert given by him in Munich (October, 1831), he said, "The second part commenced with 'A Midsummer-Night's Dream,' which went admirably, and excited a great sensation." From Paris he wrote (February, 1802), "I do wish you could hear a rehearsal of my 'Midsummer-Night's Dream' at the Conservatoire, where they play it most beautifully." And later: "Two days ago, my overture to 'A Midsummer-Night's Dream' was given for the first time at a concert in the Conservatoire. It caused me great pleasure ; for it went admirably, and seemed also to please the audience." Mendelssohn's publisher paid three louis d'or for the overture, the manuscript of which was lost in a London hackney coach by Sir George Smart. A sketch of the overture has been compiled.

OVERTURE.

The very opening bars of Mendelssohn's overture are a revelation of fairyland,—a suggestion of the time when the fairy

> "... king and little fairy queen
> In circling dances gambolled on the green,
> While tuneful sprites a merry concert made,
> And airy music warbled through the shade."

Note how the theme starts upon its vivacious way after long sustained chords from the wind instruments, which may pass for the "assembly" of the goblin forces.

The fairies thus introduced are Shakespeare's,—the subjects of King Oberon and Queen Titania, and the companions of our old friend Puck. In this relation Mendelssohn has to do with them, and both the human and comic elements are mingled with the supernatural in his music. The first *tutti* brings before us the warlike lovers, Theseus and Hippolyta, whose hunting horns we distinctly hear. The music soon leads to fairyland again, goblin horns now sounding a deep bass to the aërial notes of the acuter instruments, after which follows the second theme,—a love melody such as Demetrius might have sung to Helena, or Lysander to Hermia, in the full tide of passion. But it is now time for the "hempen homespuns," Bully Bottom and his fellows, to appear on the scene ; and here they come

with burlesque pomp, and a suggestion of asinine music which makes us think of the "translation" suffered by the "shallowest thick-skin of that barren sort."

The horns of Theseus again resound, and again the fairy dance resumes, attended by the shrill notes of the flutes and the comic deep tones of the bassoons. But now the "little people" are in the Palace of the Duke, on the marriage night of the lovers, and obeying the command of Oberon.

> "Through this house give glimmering light
> By the dead and drowsy fire;
> Every elf and fairy sprite
> Hop as light as bird from brier."

Very lightly indeed do they "hop," now hushing their music almost to silence, and now faintly ringing their joy-bells, till at length the revels cease, and the palace is still. All that follows till the *coda* is reached consists of a reproduction of the foregoing materials. The *coda* itself is as beautiful and imaginative as the rest of the overture.

The entr'actes and incidental music to the play were composed in 1843 by order of the King of Prussia, whose General Music Director Mendelssohn was. Their first performance took place in the Palace of Potsdam on October 14. The music met with enthusiastic applause; but the play was long a subject of wonder to the Berliners, who disputed whether Tieck or Shakespeare were the author. It is related that "some in that refined atmosphere were shocked by the scene with the clowns, and annoyed that the king should have patronized so low a piece, and a very distinguished personage expressed to Mendelssohn himself his regret that such lovely music should have been wasted on so poor a play!"

But Schumann was there, and in a letter to a friend wrote:—

"You are naturally the first to obtain a report of the 'Midsummer-Night's Dream' from me, dear friend. It was at last performed yesterday (1843) for the first time after about three hundred years; and the theatrical director showed his good sense in beautifying a winter evening with it: in summer, of course, we should be more pleased with 'A Winter's Tale. I assure you that many went to see Shakespeare in order to hear Mendelssohn. The case was the reverse with me. Though I know very well that Mendelssohn is not like those inferior actors who put on grand airs when they are placed in accidental association with great ones, his music (with the exception of the overture) only pretends to be an accompaniment, a conciliation, a bridge between Oberon and Bottom, without which it would be almost impossible for us to enter fairyland, however much in vogue that was in Shakespeare's time. Those who expected more from this music must certainly have been disappointed. It retires even more modestly into the background than that to 'Antigone,' where, certainly, the choruses forced the musician to a richer use of his powers. This music does not interfere with the action, with the love entanglements of the four young people. Only once, in speaking accents, it sketches Hermia's search for her beloved; and this is an admirable number. On the whole, the music only accompanies the fairy portion of the piece. Here Mendelssohn is in his place;

no one more so, as we all know. The world has long been of one opinion regarding the overture, though, of course, there are transformed Bottoms to be found everywhere. The bloom of youth sparkles upon it more brightly than is the case with any other of the composer's works: here the finished master reached his highest flights in his happiest hours."

After criticising the *finale*, which he thinks should have been less logical (it is a reflection of the earlier music of the play) and more original, Schumann proceeds: "For the rest, believe me that the music is as fine and intellectual as it can be. From the first entrance of Puck and the elves, the instruments chatter and jest as if the elves themselves played them: we hear quite new tones there. The speedily following song, closing with the words

'So good-night, with lullaby,'

is especially lovely, like all this music when the fairies are in question. There is also a march (the first, I believe, that Mendelssohn ever wrote) before the close of the first part. It somewhat resembles the march in Spohr's 'Consecration of Tones,' and might have been more original, though it contains a very charming trio. The orchestra played admirably under Dr. Bach's direction, and the actors took all the pains possible; but the mounting of the piece was almost poor."

Scherzo. Allegro molto vivace.

The place of this movement is immediately before the second act, and its purpose is to suggest the characteristics of the woodland spirits. The composer assures us of this point; for when the curtain rises, and a Fairy and Puck meet, fragments of it accompany their dialogue.

Notturno. Andante tranquillo.

Demetrius and Helena, Lysander and Hermia, weary of their nocturnal wandering and love squabbles, have sought refuge in slumber, and soon Titania and Bully Bottom join them. It is here, at the end of the third act and the beginning of the fourth, that Mendelssohn has placed his *Notturno.* The music is that which Oberon demands when, on Titania awaking in her right mind, he says:—

"Titania, music call, and strike more dead
Than common sleep, of all these five the sense."

And the Fairy Queen answers,—

"Music, ho! music, such as charmeth sleep,"

to which Oberon again:—

"Sound music (*still music*). Come, my Queen, take hands with me,
And rock the ground whereon these sleepers be."

Wedding March. Allegro vivace.

This precedes the last act, wherein are celebrated the threefold nuptials of Theseus and Hippolyta, Lysander and Hermia, Demetrius and Helena. A part of it is played as, after witnessing

"... the tedious, brief scene of young Pyramus,
And his love, Thisbe, very tragical mirth,"

the bridal couples leave the stage.

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Thursday Evening, February 26,

At 8 o'clock.

PROGRAMME.

Goldmark – – – – – – Overture, "Prometheus"

Mozart – – – – – Concerto for Pianoforte in D minor
Allegro.—Romanze.—Rondo.

Tschaikowsky Andantino and Scherzo, from Symphony No. 4, in F minor

Chopin – – – – – – – – – Solos for Pianoforte

Beethoven – – – – – – Symphony No. 3, "Heroic"
Allegro con brio.
Adagio assai (Marcia funebre).
Scherzo (Allegro vivace).
Finale (Allegro molto; Poco Andante con expressione; Presto).

Soloist, Mr. VLADIMIR DE PACHMANN.

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Overture, "Prometheus Bound." **Goldmark.**

The two overtures, "Spring," Op. 38, and "Prometheus Bound," are the latest published compositions, in the larger forms, from the pen of the composer of "The Queen of Sheba." Prometheus, perhaps as frequently as any character in mythology, has attracted the attention of the musician, composers as far apart as Beethoven and Liszt having each given the legend a musical setting, more or less serious.

In Grecian mythology, Prometheus is the son of Japetus and Clymene, brother of Atlas, Menœtius, and Epimetheus. According to Hesiod, gods and men were in a dispute at Mecone in regard to what portion of the animal should be offered in sacrifice. Prometheus, as the tutelary representative of man, divided a bull into two parts, one consisting of the flesh and intestines wrapped in the skin, and the other of the bones covered up by the white fat. Jupiter, having been asked which of the two he would choose, decided for the latter; and, as the choice could not be revoked, those parts alone were thereafter offered on his altar. Indignant at the deception, he withheld fire from mortals, but Prometheus stole fire from heaven in the hollow of a tube. Jupiter now sent Pandora to earth with her box of evils, and fastened Prometheus to a pillar, where he remained for many generations, an eagle every day feeding upon his liver, which every night grew again. At length Hercules was permitted to kill the eagle and free the prisoner.

Historians tell us the most celebrated drama founded upon this myth is the trilogy of Æschylus, of which "Prometheus Bound" and a few fragments of "Prometheus Loosed" are extant. In Æschylus, Prometheus appears not only as a protector of the human race against the superior might of the gods, but as its teacher and benefactor. Through his assist-

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ance, Jupiter overcomes the Titans; but, when Prometheus frustrates the design of destroying mankind, he is chained to a rock in Scythia. Here he is visited by the Oceanids and by Io, to whom he foretells her long wanderings. He is in possession of knowledge which it is essential to the safety of Jupiter to gain; but he bids defiance to his persecutor, and refuses to make known the secret. He is hurled into Tartarus, and afterward reappears chained to Mount Caucasus, to undergo fresh torments. From this condition he can only be freed when some other god shall voluntarily go into Tartarus for him, which finally happened when Chiron, wounded by Hercules, sought permission to go into Hades. Another account says that Jupiter himself agreed to reveal the prophecy, according to which, if he were married to Thetes, she would give birth to a son greater than himself.

A clew to Goldmark's thought when composing the overture played to-day is found on the title-page, which is inscribed, "Overture zum Gefesselten Prometheus des Æschylos." Further than this, the composer vouchsafes no "programme." Nor will we attempt to establish one; for the picturesque and earnest work, in which is apparent a higher dramatic quality than any of its predecessors, will spur the imagination to various interpretations of its moods. Goldmark is always a vivid colorist; and this new work, which preserves the overture form, shows no loss of the cunning which painted the "Sakuntala" and the "Penthesilea." The overture is scored for full modern orchestra, with increased brass and tympani.

NOTE.— Goldmark, who is said to love the children of his brain with a truly fatherly affection, and never to lose an opportunity of seeing how they are treated, was once travelling to hear a performance of his opera, "The Queen of Sheba," and in the train got in conversation with a lady, in whom he became much interested. He longed to make himself known to his fair companion, and at last ventured to say: "I suppose, madame, you do not know who I am?" "No, sir, I do not," replied the lady. "Well, then, I am Carl Goldmark, the composer of 'The Queen of Sheba.'" "Oh, indeed!" was the lady's reply; "and is that a very good situation?"

Concerto for Piano in D minor. **Mozart.**

Allegro.
Romanze.
Rondò (*Allegro assai*).

In his exhaustive "Life of Mozart" Otto Jahn writes regarding Mozart's pianoforte concertos: "Of the twenty-five concertos for pianoforte and or-

Music.

Musical terms are defined in THE CENTURY DICTIONARY with a fulness corresponding to that in other departments of art, accounts being given not only of technical terms (including the Italian words and phrases established in English), but also of matters of theory, history, physics, musical instruments, etc.

Decorative Art.

The subject of *decorative* and *applied fine art* has been treated in THE CENTURY DICTIONARY with much elaboration of detail. Hundreds of terms relating to metal-work of all kinds, carving on wood, ivory, etc., lacquer-work, glass and porcelain, enamels, weaving, lace-making, embroidery, armor and weapons, jewelry, costumes of all periods, furniture, heraldry, etc., etc., have been defined, and numerous objects have been described, information about which has been inaccessible except to the specialists.

The various processes of sculpture, in the round and in relief, in marble and in bronze, have all been explained, as well as the tools and other aids which the sculptor uses in his work. The arts subsidiary to sculpture are also carefully treated — as ceramics in all its branches, and glyptics, with its intaglios and its cameos.

Painting.

Equal attention has been paid to the art and technic of *painting*, to which much space is given on account of the great variety of its processes, from the early encaustic and tempera and the fresco to methods now commonly in vogue; of the number of classes into which pictures may be divided from their shapes and sizes, their particular object or use, their subject, etc.; and of the countless other interests and considerations which enter into the history of painting. Even the characteristics of the style and manner of individual masters have been explained, wherever the limitations of a dictionary have left this possible.

How Treated.

Each subject is treated encyclopedically, with a view not merely to the abstract definition of its terms, but also to the presentation of the various phases of thought and history connected with it. A great number of minor matters of practical interest are also noted and explained.

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chestra, Mozart wrote seventeen while in Vienna, probably between 1783 and 1786. At that period Mozart played much at concerts, and they were intended for his own use. Writing to his family Dec. 13, 1782, concerning generally the first group of three in F, A, and C, which he afterward published by himself, and offered to the 'highly respectable public' for four ducats, 'beautifully copied and revised by himself,' he said: 'The concertos are a happy medium, between too easy and too difficult: they are very brilliant, pleasing to the ear, without, of course, being empty. Here and there are places which appeal exclusively to connoisseurs, but even ignoramuses will be pleased with them without knowing why.'

"Each concerto may be regarded as a well-organized whole, to be as such apprehended and rendered. In addition to this the music is genuine pianoforte music, sympathetic and brilliant, although at the present day presenting no technical difficulties. The astonishing rapidity, particularly in the left hand, which may be termed unique, would scarcely be much thought of now, although an imperfectly trained executant would still find difficulties in Mozart. Mozart has undoubtedly done much to improve the pianoforte, and has laid the foundation of its future development (and the essential merit and originality of his concertos consists in his combination of the orchestra and solo instrument into a whole), but he has not by any means exhausted the resources of the instrument. Generally speaking, his aim was not chord-playing or the production of massive effects, but clearness and transparency,— qualities which especially belonged to the instruments of the day. While the tendency of modern execution is to turn the piano into a sort of independent orchestra, Mozart's endeavor was rather to reveal the specific qualities of the pianoforte in clear and unmixed contrast with the orchestra. His was, at least, the right path for the development of pianoforte execution. The principal excellence of the concertos lies, however, not in their executive difficulties, but in their musical abundance. In conception and workmanship they display lofty impulse and perfect freedom."

Andantino and Scherzo, from Symphony No. 4, in F minor. Tschaikowsky.

Peter Illitsch Tschaikowsky did not adopt the profession of music until after he had fitted for that of law and had accepted a post at St. Peters-

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burg in the Ministry of Justice. When Anton Rubinstein founded the National Conservatory of Music at St. Petersburg in 1862, Tschaikowsky entered its classes, studying harmony and counterpoint with Zaremba and composition under Rubinstein. While at the Conservatory, he won a prize medal for the composition of a cantata on Schiller's ode, "An die Freude." In 1866, Nicholas Rubinstein established the New Conservatory of Music at Moscow and invited Tschaikowsky to a professorship, which he held for twelve years. Tschaikowsky has been a busy composer. His more important works include eight operas and ballets, five symphonies, symphonic poems, concertos, and lesser works for orchestra, and chamber music.

The selections from Tschaikowsky's F minor symphony played to-day are an *andantino, in modo di canzona,* and *scherzo, pizzicato ostinato,* its two middle movements; the *andantino* following an extraordinarily long and complex first movement, the *scherzo* preceding a vigorous *finale,* in which there is more that is typical of the rough Russian than in either of the extracts chosen for performance to-day.

The *andantino* employs two principal subjects, or, after the manner of the song form (*in modo di canzona*), a principal subject and its episode. The main theme in B-flat minor is first given out by the oboe. *Semplice, ma grazioso,* the composer marks this lingering melody of twenty bars, which is accompanied throughout its first statement by the strings *pizzicato* on the first beat of the measure. No sooner has the oboe finished the song than the violoncellos take it up, the accompaniment of long, gently moving notes resting in the wood-wind and horns, the basses picking out the harmony in almost inaudible tones. The strings now take the tune, changing it a little to a fuller harmonized accompaniment in the wind division: the parts thicken, reaching a *crescendo ff.* After the climax, the violins play a variant of the theme in groups of sixteenth notes, which leads into a statement of the original melody by the bassoons and violoncellos in unison: the strain half ended, the first violins supplant the bassoons. Meanwhile, the flute and clarinet attract notice because of their florid accompaniment. The progress of the melody among the strings will be easily followed to the change of key which introduces the episode, *più mosso.* This subsidiary in the major becomes quite active during its brief prominence. First given out by the clarinets and bassoons, it is taken up

by the strings, which hand it over to the full wind band. Graceful changes of contour mark its progress, the rich accompaniment offering a decided rhythmic contrast. The ultimate triplet chords of the full-toned brasses will scarcely pass unnoticed. Gradually calming after this dramatic outburst, the strings modulate deliberately into the key of the opening section, and the chief theme of the *andantino* reappears with all the expressiveness the first violins *cantabile* can bestow upon it. Fanciful figures, short chromatic passages, are a feature of the accompaniment until the melody, in broken portions, is handed up through the clarinet and the oboe to the topmost flute: the violoncellos, then the bassoons, are the voices which next take up the song; and they end it 'mid the musings of their soft-spoken companions.

The explanatory phrase, *pizzicato ostinato*, appended to the *scherzo* movement, indicates the continuous picking of the strings. The composer employs two principal ideas in the movement, which is scored for full modern orchestra, omitting harp. The first one, *allegro*, F major, a rollicking theme, appears at the start harmonized for the strings, which state it and play with it for about one hundred measures, the thread of the idea never being lost. A quick ascending arpeggio leads to the second principal phrase, *meno mosso*,— played slower than the preceding,— in the key of A. This appears as a duet for oboe and bassoon, the significant feature of which is the *gruppetto* in the fifth measure, appearing again in the ninth, and later on *ad infinitum*. The original tempo is introduced by fifteen measures of quiet chords from the full brass and tympani: this is found to be a clever prelude to the reappearance of the theme of the *meno mosso* section which comes in upon the clarinet solo, the faster tempo making the tune more gay than before,— an effect which the saucy piccolo heightens by its intrusions. The unique accompaniment from the corps of brasses, never once changing from strict time, is interesting. Through a series of alternating measures the first theme is reached in the key of F. The strings take it as before. Features of the closing section of the movement are the tossing about of the opening phrase of the theme between the wood-wind and the strings, the unison use of the *gruppetto* figure of the *meno mosso* section by the wood-wind against a full harmony (*pizzicato* chords in the strings) and soft brasses. The end of this ingenious movement, which as a *tour de force* may be classed with the *finale* of Moszkowski's Suite, Op. 39, is almost inaudible, the tune dying out in a descending arpeggio among the strings.

Allegro con brio.
Adagio assai (*Marcia funebre*).
Scherzo (*Allegro vivace*).
Finale.

The "Heroic" was the eighth symphonic work by Beethoven heard in Boston. The date of its first performance here, Dec. 13, 1851, is the eleventh year of the epoch which the performance of the fifth (C minor) symphony established. Since the Boston Symphony concerts were founded, the "Heroic" symphony has been heard every season but one. Beethoven completed the work in 1804, inscribing it "*Sinfonia grande, Napoleon Bonaparte*, 1804, *im August, del Sigr. Louis van Beethoven, Sinfonia* 3, *Op.* 55." Napoleon's career up to the time of his coronation as emperor inspired this dedication; that event so angered Beethoven that he tore off the title-page to restore it years afterwards at news of Napoleon's death. The symphony was purchased by Prince Lobkowitz, and several times performed at his house in 1805. Its first public hearing took place April 7, 1805, at a concert given by Clement, the violinist, for whom the master subsequently wrote his violin concerto.

The following extract from Schindler's "Life of Beethoven" indicates the origin of the "Heroic" symphony: —

"In his political sentiments Beethoven was a republican; the spirit of independence natural to a genuine artist gave him a decided bias that way. Plato's Republic was transfused into his flesh and blood, and upon the principles of that philosopher he reviewed all the constitutions in the world. He wished all institutions to be modelled upon the plan prescribed by Plato. He lived upon the firm belief that Napoleon entertained no other design than to republicanize France upon similar principles, and thus, as he conceived, a beginning would be made for the general happiness of the world. Hence his respect and enthusiasm for Napoleon." Vienna knew of Beethoven's sentiments towards Napoleon, as did General Bernadotte (afterwards King of Sweden), at that time French Ambassador to the Austrian Court. It is known that Bernadotte and Beethoven met on several occasions; that Beethoven was asked by the diplomat to compose a piece

in honor of the First Consul is also attested. Beethoven began the work in 1803, after a period of melancholy caused by increasing deafness. Again we may quote Schindler, who speaks on the double authority of Lichnowsky and Ries, who were present when the incident detailed below occurred: —

"A fair copy of the musical work for the First Consul of the French Republic, the Conqueror of Marengo, with the dedication to him, was on the point of being despatched through the French Embassy to Paris, when news arrived in Vienna that Napoleon Bonaparte had caused himself to be proclaimed Emperor of the French. The first thing Beethoven did on receiving this intelligence was to tear the title-leaf off the symphony (on it were written the words 'Napoleon Bonaparte'), and then fling the work itself, with a torrent of execrations against the French Emperor,— against the new 'tyrant,'— upon the floor, from which he would not allow it to be lifted. It was a long time before Beethoven recovered from the shock, and permitted this work to be given to the world, with the title 'Sinfonia Eroica,' and underneath it this motto, '*Per festigiare il souvenire d' un gran' uomo.*' I shall only add that it was not till the tragic end of the great Emperor at St. Helena that Beethoven was reconciled with him, and remarked that, seventeen years before, he had composed the appropriate music to the catastrophe, in which it was exactly predicted musically, but unwittingly,— alluding to the Dead March in the symphony."

Both Berlioz and Wagner have given the world their interpretations of the third symphony, Berlioz with a more technical handling than Wagner, who seeks only to discern the soul of the composer. We append Wagner's estimate of the "Heroic" symphony, as translated from his "*Programmatische Erläuterungen.*" This extremely important tone-poem — the master's third symphony and the work in which he first completely asserted his individuality — in many respects is not so easy to understand as might be anticipated from its title, because it is precisely this title which unintentionally leads one to look for a succession of heroic achievements, represented by tone-pictures in a certain historically dramatic sense. He who relies upon such expectations for a proper understanding of this work will certainly feel perplexed; and, though at last he may arrive at the truth, it will be without having derived full enjoyment from it. If, therefore, I have undertaken the task of explaining, as briefly as possible, the views I have

formed of this musical creation from its poetical intent, I have done so in perfect good faith, and with the view of imparting to future listeners to the work such a knowledge of it as otherwise they would not of themselves be able to attain, except after having repeatedly heard it played in the most perfect manner.

In the first place, its appellation of "heroic" is to be taken in its broadest sense, and by no means as referring simply to a military hero. If by "hero" is generally to be understood the full, perfect man, who is capable of experiencing in their highest degree and intensity all the purely human sensations of love, of pain and power, we shall then be able correctly to grasp the drift of the subject which the artist has sought to impart to us through the powerfully impressive tones of his work. It is the artistic aim of this work to deal with all the manifold and forcibly convincing sentiments of a strong and fully developed individuality, to which nothing human is strange, but which comprises in itself everything that is really human, and in this way asserts, after the sincerest manifestation of every noble passion, that it has arrived at a definition of its nature which unites the most feeling tenderness with the most energetic power. It is the heroic aim of this work of art to portray the advance toward this conclusion.

First Movement.

The first movement comprises, as it were, in a glowing focus all the most ambitious, youthful, and active emotions of a richly endowed human character. Bliss and woe, pleasure and pain, cheerfulness and sadness, thinking and longing, languishing and revelling, boldness, defiance, and an indomitable self-reliance alternate and assert themselves so fully and so directly that, while we are sensible of all these emotions, we feel that not one of them can perceptibly be detached from the others, but that our interest must be centred in the man who reveals himself as susceptible to them all. Nevertheless, all these emotions proceed from one main faculty, and this is energetic power. This power, infinitely enhanced by all emotional impressions, and forced to an utterance of the superabundance of its nature, is the mainspring of this musical picture: it masses itself — toward the middle of the movement — into an annihilating force, and

asserts itself so defiantly that we seem to see before us a world-destroyer, a Titan fighting with gods.*

Second Movement.

This crushing power, which at the same time fills us with feelings of rapture and dread, presses on toward a tragical catastrophe, the serious importance of which manifests itself to our feelings in the second movement. This manifestation is presented by the tone-poet in the garb of a funeral march. The sensation imparted to us by its keenly expressive musical speech is one of overwhelming grief and solemn mourning. It seems to portray the progress of an earnest, manly sadness from mournful complaining to tender emotion, to remembrance, to tears of love, to heart-felt elevation, to inspired exclaiming. From feelings of pain there springs up a new power which warms and elevates our feelings. To sustain this power, we recur again to pain; we yield ourselves up to it till it dies away in sighs; but at this moment we gather up again our full strength; we will not succumb, but endure; we express not our mourning, but cherish it with a manly and courageous heart. Who is there that can paint in words the endlessly manifold, but at the same time inexpressible, emotions which make themselves so delicately felt in their progress from pain to highest exaltation, and from exaltation to tenderest sadness, until their last disso lution in unsatisfied musing? The tone-poet alone could effect this in this wondrous piece of music.

Third Movement.

The third movement, by its excessive brightness, shows us man's power divested of its destructive daring by the severe pain by which it has been

*That point in the first movement of the "Heroic" symphony where "recapitulation" begins is marked by a Beethoven joke in causing the horn to make an apparently false entry with the first four notes of the theme. Even now, this is often supposed to be a mistake of the horn-player. *Apropos*, Ferdinand Ries writes: "Those who are not initiated into this secret of the score must ever think the horn-player has miscounted and made a false entry. At the first rehearsal of this symphony, which was a stormy one, and where the horn-player stood next to Beethoven, taking it for granted that he was wrong, I said: 'Listen to that stupid fellow! Can he not count? It sounds wretchedly.' I think my ears narrowly escaped being boxed and Beethoven did not forgive me for some time." Grove says: "This passage has actually been altered in performance, to make it agreeable to the so-called rules of music. Fétis and the Italian conductors used to take it as if the notes of the horn were B, D, E, F. Wagner and Costa are said, though it is almost incredible, to make the second violins play G. If Ries 'narrowly escaped a box on the ears' for suggesting that 'the —— horn-player had come in wrong,' what sort of blow or kick would Beethoven have justly administered for such flagrant corrections of his plain notes?"

curbed. Its wild impetuosity has taken the form of fresh and lively activity. We have now before us the lovable, cheerful man, who in health and happiness passes through nature's plains, smiling at her flowery fields, and making the forest heights resound with his merry hunting-horn. His present feelings the master imparts to us in this bright and vigorous tone-picture; and what these are he finally tells us by those horns which musically express the hero's gay and blithesome humor, but which at the same time is full of tender feeling. In this third movement the tone-poet shows us the man of sensibility, but from an opposite point of view to that in which he has presented him to us in the second movement; there the severely but bravely suffering, here the glad and vigorously active man.

Fourth Movement.

Those two sides of his nature the master now brings together in the fourth and last movement, in order at length to show us the complete and harmoniously constituted man in that condition of feeling in which the mere thought of pain has instigated him to deeds of noble activity. This final movement is therefore the consequent clear and explanatory antitype of the first movement. As in that we have seen all the human emotions, at one time making themselves felt by their infinitely varied utterances, at another repelling each other by their violent dissimilarity, so in this their various points of differences unite toward one conclusion, which, by its harmonious comprehension of all these emotions, presents itself to us in a goodly and plastic figure. This figure the master has restricted to a remarkably simple theme, which presents itself to us as something fixed and definite, and is capable of infinite development from the most delicate fineness to extreme vigor. This theme, which may be regarded as representing a firm, manly individuality, is surrounded by, and from the beginning of the movement yields itself to, all the softer and tenderer emotions, which develop themselves into a declaration of the purely feminine element, which at last manifests itself in the manly principal theme — as it strides energetically through the whole movement — with continually increasing and varied interest, as the overwhelming power of love. This power breaks forth with all its fulness upon the heart toward the end of the movement.

The restless motion ceases; and in noble and affecting repose love declares itself, at first gently and tenderly, then by degrees growing to ravishing enthusiasm, and at last taking possession of the entire manly heart, even to its lowest depths. Here once more this heart gives utterance to the thought of life's pains; yet the breast, overflowing with love, swells,— the breast which in its joy comprehends also its pain, just as if joy and woe in their effect upon mankind were one and the same thing. Once more the heart palpitates, and makes the tears of noble manliness to flow; yet from the charm of sadness breaks forth the triumphing shout of power, — that power which has allied itself to love, and in which the fully perfect man now rejoicingly calls out to us for an acknowledgment of his godhead.

But the unspeakable, which with the greatest embarrassment I have here attempted to hint at in words, could only be fully revealed by the master's tone language.

Boston Symphony Orchestra

Lincoln Music Hall,
Washington.

SEASON OF
1890–91.

Mr. ARTHUR NIKISCH, Conductor.

Fifth Concert,
Wednesday Evening, March 25,
At 8 o'clock.

PROGRAMME.

Wagner — Overture and Bacchanale, from "Tannhaeuser" (Paris Version)

Wagner — – – – – Lohengrin's Legend from "Lohengrin"
Mr DIPPEL.

Wagner — – – – – – – Waldweben from "Siegfried"

Wagner — – Duet, "In Neuen Thaten," from "Die Goetterdaemmerung"
Mrs. MIELKE. Mr. DIPPEL.

Wagner — – Siegfried's Passage to Brünnhilde's Rock, Morning Dawn, and Rhine Journey, from "Die Goetterdaemmerung"
(Richter's Arrangement.)

Wagner — – Prelude and Closing Scene from "Tristan and Isolde"
Isolde, Mrs. MIELKE.

SOLOISTS.

Mrs. ANTONIA MIELKE. **Mr. ANDREAS DIPPEL.**

Historical and Descriptive Notes prepared by
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JNO. JOY EDSON, Sec'y.

"Tannhäuser," the third of Wagner's operas (not including "Die Feen"), is a happy combination of the legendary and historical, the legend of Tannhauser being combined with the story of the battle of the Bards of Wartburg. The legend, which probably has its root in the classic story of Ulysses, originally heathen, became transformed and beautified by the infusion of Christianity. It exists in various forms, but in none more graceful than that attached to the Hörselberg (the Venus Grotto) in Thuringia. According to the Thuringian tale, Tannhäuser, knight and minstrel, was allured into the Venus Grotto, and dwelt there for a year with the goddess. Freeing himself from the unholy alliance, he makes a pilgrimage to Rome, with a view to expiate his sin, but is told by Pope Urban that he can no more look for forgiveness than for his staff growing young again and blossoming. Despairing, he returns to the Venus Grotto, but (according to Wagner) is saved from entering therein by the arrival of a band of Pilgrims from Rome, announcing the blossoming of Pope Urban's staff and Tannhäuser's salvation. In the spring of 1842 Wagner returned from Paris to Germany, and on his way to Dresden visited the castle of Wartburg, where he first conceived the idea of "Tannhäuser." The first performance of the opera occurred at Dresden, Oct. 20, 1845.

"Tannhäuser" was ordered for performance at the Grand Opera in Paris in 1861, sixteen years after its initial hearing in Dresden. Wagner was given to understand that he must introduce a ballet in order to win popular approval. This he refused to do; but he did undertake to elaborate the scene at the opening of the first act in the Grotto of Venus, giving it the character of musical and Terpsichorean revelry. The concession did not please the Parisians: the Jocky Club went *en masse* to the first performance, and their hissing and whistling made the result a fiasco. This stirred Wagner's hate, and doubtless led to his retaliating in the burlesque on the "Siege of Paris." Parisians have not forgiven him, and until very recently have rejected any overtures looking to a proper performance of his operas and music-dramas. In the Parisian version of the selections from "Tannhauser" given to-day, the bacchanale follows the

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Venus mountain music in the overture, the final return to the Pilgrims' Hymn being omitted. The character of the addition, which dates from the "Tristan" period, shows Wagner's advance in orchestration.

Drawing upon the Wagner-Liszt correspondence, it will appear how Wagner himself regarded the offer to produce "Tannhäuser" in Paris. "In a letter to Liszt, dated March 29, 1860, he says: 'I return to Paris to-day in order to have a closer view of my brilliant misery. Mr. Reyer wants a large ballet for the second act of "Tannhäuser." You may imagine how I relish the idea. . . . I must see whether I can get rid of this ballet, otherwise I shall, of course, withdraw "Tannhäuser."' For six months we hear no more on the subject, but it is clear that in this interval Wagner had determined to rewrite the 'Venus' scene and develop the revels. He says: 'I take great delight in the rewriting of the great "Venus" scene, and hope to improve the effect thereby. The ballet scene also will be executed on the larger scale designed by me.' But he did not even then begin to write the music; for three months later, on December 15, he says: 'For "Tannhäuser" I have still to score the grand new scene for "Venus," and to compose the whole of the Venusberg dance music. How this is to get done in time without a miracle I fail to perceive.' After this there is no further allusion, but it is known that the report that 'there was no ballet in the opera' had something to do with the hostility shown to it even before production. It would be a comical perversity if, after being once wrecked 'because there was no ballet in it,' the opera should now be unpopular because there is one."

Lohengrin's Legend from "Lohengrin." **Wagner.**

[SCENE.—*An open space on the banks of the Scheldt, near Antwerp. Here* HEINRICH DER VOGLER, *the German king, with* ELSA *and a large retinue of nobles, troops, and people, has come, in the expectation of meeting* LOHENGRIN, *who has assumed the title of Protector of Brabant, and has promised to head a campaign against the Hungarians.* LOHENGRIN *is the last to arrive. He informs the king that he can no longer hold himself to his promise; and, after confessing that he has slain* TELRAMUND *in self-defence, and after accusing* ELSA *of having broken her oath to him, he thus reveals his origin, and explains his sudden determination to depart.*]

In distant land, by ways remote and hidden,
There stands a Burg that men call Monsalvat:
It holds a shrine to the profane forbidden,
More precious there is nought on earth than that.

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And, throned in light, it holds a cup immortal,
That whoso sees from earthly sin is cleansed;
'Twas borne by angels through the heavenly portal,
Its coming hath a holy reign commenced.
Once every year a dove from heaven descendeth,
To strengthen it anew for works of grace:
'Tis called the Grail, the power of Heaven attendeth
The faithful knights who guard that sacred place.
He whom the Grail to be its servant chooses
Is armed henceforth with high invincible might;
All evil craft its power before him loses,
The spirits of darkness where he dwells take flight.
Nor will he lose the awful charm it lendeth,
Although he should be called to distant lands.
When the high cause of virtue he defendeth,
While he's unknown, its spell he still commands.
By perils dread the holy Grail is girded,
No eye rash or profane its light may see;
Its champion knight from doubtings shall be warded,
If known to man he must depart and flee.
Now mark, craft or disguise my soul disdaineth.
The Grail sent me to right yon lady's name.
My father, Percival, gloriously reigneth.
His knight am I, and Lohengrin my name.

(*English version by Natila Macfarren.*)

Waldweben from "Siegfried." **Wagner.**

"Waldweben" ("Voices of the Forest") is the title which has been given to a portion of the music in the second scene of the second act of "Siegfried" which has been arranged for concert use by H. Zumpe. In transference from the theatre to the concert-room it has undergone so many changes, by the omission of the dialogue, etc., as virtually to make it almost an independent composition. Still, the scene depicted remains the same, and may be easily imagined. At sunrise Siegfried is taken by his foster-father, Mime, far into the depths of the forest in which he has been brought up, in order that in an encounter with the giant Fafner, who has assumed the shape of a lizard-like dragon, he may learn what fear is. As Siegfried, with his sword at his side and his horn slung over his shoulder,

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. . on and after Monday, March 23. . .

seats himself under a lime-tree near the dragon's cave, Mime removes to a distance to watch the result. The scene is one of the most picturesque in the entire drama; and the music which accompanies it serves as a bright example of Wagner's wondrous power of depicting nature by means of musical tones, or, to speak more accurately, of exciting in the hearts of his hearers the same emotions which a picture of the surrounding scenery would do, and at the same time of revealing to them what is passing in Siegfried's mind, as he muses within himself. In effecting this double purpose, Wagner has resorted to the simple expedient of employing, almost continuously throughout the scene, a motive representative of the mysterious sounds of the forest, which at times is accompanied by, and at others is interrupted by, other motives bearing upon Siegfried's life, which have done duty in previous portions of the tetralogy. For a due comprehension of the master's intentions, familiarity with these is indispensable. It is sufficient, however, to quote them in the order of their occurrence, docketing each with the title which it has received in explanation of its allusion.

First in importance is the motive proper to the "Waldweben," or "Voices of the Forest," which imparts a local coloring to the entire scene, and is seldom absent. Its general character will be apparent from the first few opening bars, premising that later on, as the sun rises higher in the heavens and all grows more animated, with a change of rhythm from 2-2 to 6-8, and a change of key from D minor to E major, we have twelve semi-quavers in the bar instead of eight quavers.

Left alone with his thoughts, Siegfried first muses about his parents, whom he has never seen, and wonders what they were like. This we divine from the introduction of a motive (clarinet) from "Die Walküre," which appears therein whenever Siegmund, Siegfried's father, expresses sympathy for his mother, Sieglinde, and thus symbolizes "The Walsung Family in Love and Grief." The thought of his mother awakens in him a longing for love, a revelation of nature; and this is indicated by the motives entitled "Love of Life" ('cellos) and — introduced and accompanied by a wave-like figure (from "Rhinegold") — "Woman's Wonder and Worth" (solo violin).

Revelling in the beauties of the scene before him, he listens to the songs of the birds, who subsequently, when he has learned to understand their language, afford him capital advice by warning him against Mime's treachery, and telling him of the hoard and the ring and of the sleeping maiden, Brünnhilde, surrounded by fire, whom he is to awaken as his bride. Further, in the course of development, allusion is made to the motive of "The Sword" (oboe, clarinet, and horn) and to "Brünnhilde's Slumber Motive." But the birds keep up their song to the end. (C. A. B.)

Academy of Music,

FRIDAY, APRIL 3.

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PROGRAMME.

1.	SONATE—Op. 57 (*F* minor),	*Beethoven*
2.	*a.* PRÆLUDIUM UND FUGE (*E* minor),	*Mendelssohn*
	b. NACHTSTUECK (*F* major),	*Schumann*
	c. MELODIE RUSSE,	*Liszt*
	d. VALSE—Op. 42,	*Chopin*
3.	*a.* ERZAEHLUNGEN AM CLAVIER—Op. 5, No. 1, *b.* NOVELETTE—Op. 22, *c.* THEMA UND VARIATIONEN—Op. 9,	*Xaver Scharwenka*
4.	*a.* RICORDANZA, *b.* POLONAISE (*E* major),	*Liszt*

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Duet, "In Neuen Thaten," from "Die Goetterdaemmerung." Wagner.

Were this duet performed in connection with the selection immediately following, the dramatic sequence would be complete by introducing it after the "Morning Dawn" section. Siegfried is on the point of leaving Brünnhilde to seek fresh exploits. The music of this parting scene of the lover is esteemed by many as finer than the love duet at the end of "Siegfried," being less wild and tempestuous. Three new motives appear in the duet for the first time in the progress of the drama: Brünnhilde's, a tender and womanly phrase; Siegfried's, a dignified and heroic version of his horn call; and a love phrase of great and melancholy beauty.

Siegfried's Passage to Bruennhilde's Rock, Morning Dawn, and Rhine Journey, from "Siegfried" and "Die Goetterdaemmerung." Wagner.

The arrangement from the final dramas of the Nibelungen played to-day is one of the several Wagner contemplated for concert purposes, which were not completed till after his death. It was, however, fully discussed by him and Dr. Hans Richter, and was ultimately completed under the supervision of the latter. Though drawn from the last two dramas of the trilogy,—"Siegfried" and "Götterdämmerung,"—the scene of action remains the same; namely, the summit of the rocky mountain upon which the walküre Brünnhilde sleeps. It begins at the moment when Siegfried, having thrust Wotan from his path, turns to seek the fire-encircled rock and Brünnhilde, —that moment in the progress of the drama where, with the breaking of Wotan's spear, all the gloom of the orchestra is changed in a twinkling to glorious expectancy. The first motive the ear hears (bassoons and low strings) is the Wälsungen motive, symbolical of Siegfried's love for his parents. Joined with this are four others; namely, "Siegfried, the Walsung" (first horn), the "Rhinegold Song" (horns), "Glow of the Brightening Glare" (flute and clarinet), one of the versions of the "Voice of the Bird" (oboe). These ideas, contained in two bars, suggest Siegfried, the hero, the treasure he holds as possessor of the magic ring, the flames he is approaching, and the bird which guides him. Now is heard another "Voice of the Bird" (oboe and clarinet), next the fire motive in the strings in conjunction with Siegfried's horn. Interrupted by Siegfried's heroic motive, this idea is worked out at considerable length. The flames rise higher, then subside as Siegfried nears Brünnhilde's rock, and the slumber motive (wood-wind), which in "Die Walküre" accompanies Wotan's farewell of Brünnhilde, sounds. Siegfried has gained the rock, sees Brünnhilde, and

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the orchestra pictures his impressions. The first violins play the "wandering passage" as Siegfried nears Brünnhilde.

The arrangement includes none of the sublime music of Brünnhilde's apostrophe, nor does it touch upon the great love duet with which the drama of "Siegfried" ends. The orchestra now enters upon the "Morning Dawn" motive (from the second scene in the first act of "Die Götterdämmerung") heard in the 'cellos. As day broadens, the horns give out the motive of "Siegfried, the Son of the Forest," followed by a new motive (first clarinet), indicating Brünnhilde's love for Siegfried. The strings take it to a splendid climax. The sun rises high. Siegfried and Brünnhilde come forward (he in full armor, she leading her horse), which scene the orchestra illustrates by a superb handling of the "Siegfried, the Son of the Forest," motive.* The section "Siegfried's Rhine Journey" (he leaves Brünnhilde, in search of adventure and in fulfilment of the tragic fate that holds him) begins with Siegfried's horn-calls from the depths below Brünnhilde: a second time he passes through the fire (note the development of the horn motive and its conjunction with Loge's fire motive, first violins). On reaching the Rhine, the primeval element motive, beginning with the modulation, sways the whole orchestra. This superb picture extends through fifty-six bars. Then is heard the song of the Rhine daughters, with its brilliant accompaniment, interrupted by the "Rhinegold" motive, the symbol of desire (bass trombone), the motive of the ring (wood-wind and soft brasses). The arrangement closes with an effective handling of the "Walhall" theme.

Prelude and Closing Scene from "Tristan and Isolde." **Wagner.**

The legend which served Wagner for the poetic basis of "Tristan and Isolde" is centuries old, and appears on the page of poet and romancer of generations prior to the rise of the Bayreuth prophet. Wagner's pen, as was the case with the myth of the Nibelung's Ring, has given a lasting contribution to literature, while unifying and fashioning a tale which before had its home more in the imaginative verse of minstrel bards than in the strict, coherent, and convincing mode of the drama. Among Wagner's music dramas, "Tristan and Isolde" is dramatically pre-eminent. Upon the occult workings of the love potion revolves an intensely moving tragedy. The music — and we have it from Wagner's own lips — represents his most

* See preceding paragraph, on duet from "Die Götterdämmerung."

Academy of Music,

Wednesday, April 22.

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deliberate effort to be his unbridled self. He discards utterly operatic conventions, giving his entire mind and strength to illustrating the new art that burned within him. The orchestral prelude, in its poetical aspect, may be regarded as a musical portrayal of love in all its different phases, ranging from love-longing to death-defying ecstatic emotion. Formally considered, it consists of a series of motives, or, more correctly speaking, of a single motive and its evolutions, which in the drama are repeatedly used as representative of or in close connection with the loves of Tristan and Isolde, and also when allusion is made to the symbolical "love potion," and which are here interwoven in a wondrously continuous web.

The closing scene is Isolde's Death Song. Isolde has been summoned to Brittany to cure Tristan of his wound. She obeys the call, but her ship arrives too late: Tristan expires in her arms. Isolde dies upon the body of her lover. The music of the scene has been described as a kind of sad echo of the happy union of the lovers in the second act. The principal motives of the latter scene reappear in the orchestral part as a fond remembrance of lost bliss, accompanied by the broken utterances of the voice. At the same time, one may recognize in this retrospective introduction of the same motives a symbolic expression of the lovers' reunion after death, quite as simple and significant as the intertwining rose and vine that grow on their graves in the old story.

Music.

Musical terms are defined in THE CENTURY DICTIONARY with a fulness corresponding to that in other departments of art, accounts being given not only of technical terms (including the Italian words and phrases established in English), but also of matters of theory, history, physics, musical instruments, etc.

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The subject of *decorative* and *applied fine art* has been treated in THE CENTURY DICTIONARY with much elaboration of detail. Hundreds of terms relating to metal-work of all kinds, carving on wood, ivory, etc., lacquer-work, glass and porcelain, enamels, weaving, lace-making, embroidery, armor and weapons, jewelry, costumes of all periods, furniture, heraldry, etc., etc., have been defined, and numerous objects have been described, information about which has been inaccessible except to the specialists.

The various processes of sculpture, in the round and in relief, in marble and in bronze, have all been explained, as well as the tools and other aids which the sculptor uses in his work. The arts subsidiary to sculpture are also carefully treated — as ceramics in all its branches, and glyptics, with its intaglios and its cameos.

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Equal attention has been paid to the art and technic of *painting*, to which much space is given on account of the great variety of its processes, from the early encaustic and tempera and the fresco to methods now commonly in vogue; of the number of classes into which pictures may be divided from their shapes and sizes, their particular object or use, their subject, etc.; and of the countless other interests and considerations which enter into the history of painting. Even the characteristics of the style and manner of individual masters have been explained, wherever the limitations of a dictionary have left this possible.

How Treated.

Each subject is treated encyclopedically, with a view not merely to the abstract definition of its terms, but also to the presentation of the various phases of thought and history connected with it. A great number of minor matters of practical interest are also noted and explained.

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Boston Symphony Orchestra

Lincoln Music Hall,
Washington.

SEASON OF
1890–91.

Mr. ARTHUR NIKISCH, Conductor.

Sixth Concert,
Wednesday Evening, April 29,
At 8 o'clock.

PROGRAMME.

erlioz – – – – – Overture, "Benvenuto Cellini," Op. 23

chaikowsky – – Concerto for Piano, No. 1, in B-flat minor, Op. 23

Allegro non troppo e molto moderato, D-flat.
Allegro con spirito, B-flat minor.
Andantino semplice, D-flat.
Allegro con fuoco, B-flat minor.

njamin Godard { *a.* Nikia's Dream / *b.* In the Hammock } from "Symphonie Orientale," Op. 84

Soli for Violoncello.

Chopin – – – – – – – – – – – Nocturne
Massenet – – – – – – – – – – – Melodie
Davidoff – – – – – – – – – – Springbrunnen

eethoven – – – – Symphony, No. 3, in E-flat "Eroica"

Allegro con brio.
Adagio assai (Marcia funebre).
Scherzo (Allegro vivace).
Finale (Allegro molto; Poco Andante con espressione; Presto).

SOLOISTS:

Mrs. HELEN HOPEKIRK. Mr. ANTON HEKKING.

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Decorative Art.

The subject of *decorative* and *applied fine art* has been treated in TH CENTURY DICTIONARY with much elaboration of detail. Hundreds o terms relating to metal-work of all kinds, carving on wood, ivory, etc lacquer-work, glass and porcelain, enamels, weaving, lace-making, embroi ery, armor and weapons, jewelry, costumes of all periods, furniture, he aldry, etc., etc., have been defined, and numerous objects have been d scribed, information about which has been inaccessible except to th specialists.

The various processes of sculpture, in the round and in relief, in marbl and in bronze, have all been explained, as well as the tools and other aid which the sculptor uses in his work. The arts subsidiary to sculpture ar also carefully treated — as ceramics in all its branches, and glyptics, wit its intaglios and its cameos.

Painting.

Equal attention has been paid to the art and technic of *painting*, t which much space is given on account of the great variety of its processe from the early encaustic and tempera and the fresco to methods now com monly in vogue; of the number of classes into which pictures may b divided from their shapes and sizes, their particular object or use, the subject, etc.; and of the countless other interests and considerations whic enter into the history of painting. Even the characteristics of the style an manner of individual masters have been explained, wherever the limitation of a dictionary have left this possible.

How Treated.

Each subject is treated encyclopedically, with a view not merely to th abstract definition of its terms, but also to the presentation of the variou phases of thought and history connected with it. A great number of mino matters of practical interest are also noted and explained.

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SEASON OF
1890–91.

Mr. ARTHUR NIKISCH, Conductor.

Sixth Concert,
Wednesday Evening, April 29,
At 8 o'clock.

PROGRAMME.

Berlioz – – – – – Overture, "Benvenuto Cellini," Op. 23

Tschaikowsky – – Concerto for Piano, No. 1, in B-flat minor, Op. 23

Allegro non troppo e molto moderato, D-flat.
Allegro con spirito, B-flat minor.
Andantino semplice, D-flat.
Allegro con fuoco, B-flat minor.

Benjamin Godard { *a.* Nikia's Dream / *b.* In the Hammock } from "Symphonie Orientale," Op. 84

Soli for Violoncello.

a. Chopin – – – – – – – – – – – Nocturne
b. Massenet – – – – – – – – – – – Melodie
c. Davidoff – – – – – – – – – – Springbrunnen

Beethoven – – – – Symphony, No. 3, in E-flat "Eroica"

Allegro con brio.
Adagio assai (Marcia funebre).
Scherzo (Allegro vivace).
Finale (Allegro molto; Poco Andante con espressione; Presto).

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Benvenuto Cellini, an Italian goldsmith, flourished during the years 1500–1570. He was also distinguished as a sculptor, and by his engraving in metals, coins, medals, and the like. His career was exciting. Now a frequenter of courts, and now an exile, his life was one of constant adventure. The most celebrated specimens of his handicraft are a richly ornamented salt-cellar in the imperial gallery at Vienna and a magnificent shield at Windsor Castle. Of his large works, the bronze group of Perseus and the Head of the Medusa are to be found at Florence. Cellini's father wished to make him a musician, but he hated music. The father of Berlioz wanted his son to study medicine, but the composer of the opera of "Benvenuto Cellini" hated physics. With more or less truth, several composers besides Berlioz have written operas founded on the career of Benvenuto Cellini: Franz Lachner, Munich, 1837; Rossi, Turin, 1844; Bozzano, Genoa, 1887; Diaz (French, 1865), opera performed only recently; and Saint-Saëns, who calls his work "Ascanio" (a character with historical justification, portrayed by Berlioz's librettists).

Berlioz's librettists are M. Alfred de Wailly and M. Auguste Barbier. Their book is based in part upon the *Mémoires* of Benvenuto Cellini. The scene of the opera is laid in Rome, under the reign of Pope Clement VII., and the action takes place during the Carnival season.

Of the "brilliant failure" of his first and only opera, "Benvenuto Cellini," on the occasion of its production in Paris in 1836, and in London in 1853, Berlioz has given most amusing accounts in his *Mémoires*. He sums up the Paris account by saying: "At last the opera was played. The overture received exaggerated appluase, and the rest was hissed with admirable energy and unanimity. Nevertheless, it was given three times, after which Duprez threw up the rôle of Benvenuto, and the work disappeared from the bills, not to appear till long afterwards, when A. Dupont spent *five whole months* in studying the part, which he was frantic in not having taken in the first instance." Subsequent revivals of the opera — at Weimar under Liszt (1852); at Hanover, von Bülow, conductor (1879); at Leipzig, Nikisch, conductor (1883); and at Carlsruhe, Mottl, conductor (1886),— have gone far to reverse the unfavorable verdict of Paris and London, though they have not yet secured for it the popularity of a standard work. The following lines of analysis of the overture are from the pen of Mr. C. A. Barry:—

"The overture, which is based upon themes from the opera, commences *allegro deciso con impeto* with one which may be regarded as representative of Benvenuto Cellini's bold and daring spirit, as instanced by his devotion to his art as well as to his lady-love, Theresa. For, like a Wagnerian *Leitmotiv*, it not only runs throughout the overture, but, under many disguises, crops up again and again in the opera. At the outset this 'Cellini' motive, as

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it might be called, enters. It is worked up to a *fortissimo*, and after a pause is interrupted by a *larghetto* in 3-4 time. At the outset the bold and solemn melody of the cardinal's air in the last act is given out by the basses *pizzicato*, with a counter-subject of a tender character superimposed upon it by the upper wood-wind. This counter melody is then transferred to the strings, against a gently rippling accompaniment for flute, oboe, and clarinet in semi-quavers. Its treatment in this manner, which occupies a considerable space, is at length brought to a tonic full close; and, after a sudden and unexpected modulation to E-flat, the cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins *con sordini*, and flute and oboe alternately. Up to the end of the *larghetto* it may be said technically to have been occupied with the introductory section of the overture.

"With a resumption of the *tempo primo* the 'Cellini' motive (No. 1), somewhat modified both in its scope and treatment, now re-enters as the principal subject of the quick movement. Having been extended and brought to a tonic full close, it is followed by a second subject: the extension of this is complemented by a passage of transition, and, after sundry allusions to the 'Cellini' motive, leading to a third subject,—technically speaking, the 'second subject' proper. This consists of a modification of Theresa's air in the first act of the opera, where it occurs in triple time. Bearing in mind that from time to time it is broken in upon by the triplet figure of the 'Cellini' motive, we pass on. Its partial repetition, with the addition of sundry melodic embellishments, leads at once to the "working out" section, in which fragments of three of the leading subjects are subjected to an extended treatment. The concluding section, which partakes more of the character of further development than of recapitulation, opens with a fresh presentation of the 'Cellini' motive in full and *fortissimo*. As a climax, the cardinal's air, which before was assigned to the basses alone in crotchets, is now given out in semi-breves, by the full force of the wind band, and heard in conjunction with the second subject played by the strings, supported by drum-chords in three-part harmony. The cardinal's motive holds its own to the last; and the overture, in accordance with the spirit of the opera, ends triumphantly."

The second overture to "Benvenuto Cellini," played before the second act of the opera, is the one known as "Le Carnaval Romain."

Concerto for Piano and Orchestra, No. 1, in B-flat minor, Op. 23. Tschaikowsky.

Allegro non troppo e molto moderato, D-flat.
Allegro con spirito, B-flat minor.
Andantino semplice, D-flat.
Allegro con fuoco, B-flat minor.

Dr. Hanslick gives, in a late number of the *Neue Freie Presse*, some interesting passages from an autobiographical sketch of the Russian composer. We quote a few extracts, supplemented by some remarks of Dr. Hanslick himself, the London *Musical World* having kindly saved us the trouble of making a special translation. Tschaikowsky writes: "I was seventeen years old when I made the acquaintance of an Italian singing-master named Piccioli, the first person who interested himself in my musical condition. The influence he gained over me was enormous, and even now I have not quite outgrown it. He was an out-and-out enemy of German music; and through him I became an enthusiastic admirer of Rossini,

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Bellini, and Donizetti, considering it as an accepted fact that Mozart and Beethoven did excellent service — only in sending one to sleep. So far as that idea goes, I have since undergone a pretty complete change; and yet, though my partiality for Italian music has markedly diminished, and, above all, has lost its exclusiveness, yet even to the present day I feel a certain delight in hearing the cavatinas and duets of Rossini, etc., with their florid passages of ornament, and there are melodies of Bellini which I can never hear without the tears rushing into my eyes." The love for German music came to the young Russian soon after from a different quarter. He began to take lessons from Rudolph Kündinger, a pianist settled in St. Petersburg, who adopted the excellent plan of taking his pupil with him to operas and concerts. Under this treatment, Tschaikowsky's prejudice against German music soon began to give way, and a performance of Mozart's "Don Giovanni" came to him as a revelation, almost as it did to M. Gounod. "It is impossible to describe the delight, the rapture, the intoxication, with which it inspired me. For weeks I did nothing but play the opera through from the vocal score. Among all the great masters, Mozart is the one to whom I feel myself most attracted. So it has been with me up to the present day, and so it will always remain."

As yet, Tschaikowsky had no idea that music was to be the business of his life: he had passed through the law school, and served for three years as an under-secretary in the Ministry of Justice. Then at last, at the age of twenty-two, he was able to enter the Conservatorium founded by Rubinstein, and began the study of the theory of music, in which he made rapid progress. Rubinstein, however, thought he detected in the promising pupil a certain proclivity towards the style of Berlioz and Wagner, and most carefully impressed on him the necessity of a thorough study of the classical writers. On leaving the Conservatoire in 1865, he was at once appointed Professor of Composition at the Moscow Conservatoire, then just founded by Nicholas Rubinstein, to whom he became profoundly attached, and to whose memory he dedicated the fine piano trio in A minor, Op. 50. For eleven years he continued to hold the post of teacher of composition,— a period of his life which he now looks back upon with horror, so painful to him was the task of teaching. In 1877 a serious illness of the nervous system caused him to resign his professorship; and since then he has lived exclusively devoted to composition, occasionally conducting performances of his works. Rubinstein, through his transcendent ability as a pianist, is far better known throughout Europe; but in the native land of the two composers the works of Tschaikowsky are, on the whole, far more popular than those of Rubinstein.

The opinion of Mr. Arthur Pougin (*vide* supplement to Fétis's "Biographie Universelle des Musiciens") is expressed as follows: "Mr. Tschaikowsky is one of the most highly gifted and interesting of the artists belonging to the young musical school of Russia. Of somewhat undecided spirit, perhaps, and a little too much imbued with the vexatious ideas which for a quarter of a century have exercised so many minds, his rather cloudy eclecticism has, no doubt, prevented him from giving us the full measure of his worth. This is why his originality has not yet declared itself in a striking fashion, and why his works, unequal in character and inspiration, are noticeable sometimes for qualities truly exquisite,— witness his fine pianoforte concerto and his beautiful vocal melodies, so tasteful and orig-

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inal,— sometimes by a kind of wilful obscurity, by a style forced to excess, by a fantasticalness purposed and vexatious, which make the comprehension of them difficult and the hearing of them fatiguing. . . . But none the less it remains that Mr. Tschaikowsky is a very remarkable artist, a learned and often inspired master of all the secrets of his art, knowing and using in a surprising manner the resources of the orchestra, and open only to the charge of sometimes sacrificing the ideal side of music to the search after wild and massive effects."

The concerto played to-day is accounted the finest of the two Tschaikowsky has written for the piano. Interesting local history rests on the first public performance of this work. When Dr. von Bülow came to the United States the first time, he brought with him the manuscript — a terrible piece of pen-work — of the B-flat minor piano concerto, intending to give Boston the initial hearing of it. Carl Bergmann, then conductor of the New York Philharmonic Society, had been engaged to conduct the orchestra for the Boston Bülow concerts. The Tschaikowsky concerto was put in rehearsal after the series had begun. It went badly. Bülow fretted, but Bergmann could not bring results. Finally, at a rehearsal preceding the performance by only twenty-four hours, Bülow declared he would not go on with it. At this juncture, Mr. Lang was called upon. He took the strange manuscript to his home, and the next day, Oct. 25, 1875, conducted the performance with but one rehearsal. The result was so satisfactory to the pianist that he telegraphed to the composer, "Your concerto performed, immensely applauded." The newspaper accounts of this event tell us that Von Bülow was very demonstrative in his expressions of gratitude to Mr. Lang for his share in bringing the work to a successful presentation. Thereafter the Bülow concerts both in Boston and Philadelphia were conducted by Mr. Lang.

An analysis of the concerto played to-day, which is esteemed the finer of the two piano concertos, has been compiled.

First Movement.

Characterized throughout and in various ways by modern freedom of treatment, this concerto asserts its independence in a marked manner by opening with a long introduction, answering to the form which Beethoven took from Haydn, and developed as we find it in the seventh symphony. Here, however, the preliminary matter is more extended than in ordinary symphonic examples, and, curiously enough, is written, not in the principal key (B-flat minor), but in its relative major (D-flat). The introduction has a single theme so extended that — as Wagner remarked of a subject in his one symphony — it may be called a melody. To this theme four horns in unison refer in the preliminary bars, the first four notes being those destined to special prominence. The full melody enters in the seventh bar, stated by the first violins and 'celli, with an accompaniment of *arpeggio* chords (pianoforte) and sustained harmonies (wood-wind and horns). The statement of the subject ended, the theme is taken up by the pianoforte in a wholly fantastic spirit, and, so to speak, carried *accelerando* into the mazes of a brilliant *cadenza*, founded upon the four notes to which attention has already been asked. The occurrence of this *cadenza* points to a characteristic feature of the work, in which such passages are unusually numerous. Play upon the first four notes of the theme continues after the re-entrance of the orchestra; but soon the melody is heard from all the strings in octaves (double basses, of course, excepted), with a full accompaniment and a *codetta* on a tonic pedal.

We now enter upon passages connecting the Introduction with *allegro*, and modulating to F major,— dominant of the principal key. The leading

subject of this important movement declares itself after a brief exordium for the pianoforte alone. It seems of but slight texture for such a position, and at once we may say that the composer relies but little upon it. This is dwelt upon mainly by repetitions, in various keys and positions, of the last two bars, the phrase being used antiphonally by the pianoforte and wood-wind, and then by the wood-wind and strings, while the solo instrument executes passages of embellishment. The working out, which is quite simple, leads to a *bravura* solo in the nature of a *cadenza*, serving as a link between the principal subject and its alternative. Before the *bravura* closes, the character of the new theme is indicated by the oboe, which thus gives its first three notes. In a passage for "wind" only, immediately succeeding, the clarinet vouchsafes the entire opening phrase, followed by the pianoforte (unaccompanied), which completely unfolds the subject, not, as will be observed, in the orthodox relative major, but in E-flat, modulating to C minor. Here the orchestra follows with a tributary of great importance in the scheme of the movement (strings muted). These themes — the second subject and its tributary — constitute the staple of the *allegro*, and the composer at once proceeds to deal with them. In the first place, the second subject is repeated by flute and piano, after which passages of display, varied by the introduction of a new rhythm in the wood-wind, lead to a full close in C minor,— the key in which the technical first part of the movement ends.

The "working out" opens with the tributary, the pianoforte accompanying with brilliant arpeggios, at the close of which the solo instrument remains silent while the orchestra develops a new idea; namely, the association of a fragment of the tributary with the broken triplets of the leading theme. This and cognate passages carry on the *tutti* to a climax of great power. When the pianoforte resumes, it is with another *quasi-cadenza*, from which two short passages emerge, in the key of B major. These are used antiphonally by pianoforte and strings on a prolonged tonic pedal, and followed by further treatment of a preceding combination. In this manner, the point where recapitulation begins is approached. With the reappearance of the second subject, the "signature" changes to B-flat major, and we have the theme in the dominant of that key. It is not now closely followed by the tributary, but at once submitted to further development, which leads to the *cadenza* proper, founded almost entirely upon the second subject and its tributary. The restatement of the tributary follows the *cadenza*, and thence to the end nothing in this elaborate movement calls for further remark.

Second Movement.

The slow movement is in *aria* form and not less freely constructed than its predecessor. It opens very quietly with detached *pizzicato* chords, upon which, at the fifth bar, breaks a flute melody in the manner of Schubert. This the pianoforte takes up, carries to a half-close, and then modulates to D major, in which key new thematic material presents itself and is carried on by the solo instrument, which finds in it suggestions for an accompaniment to the leading subject when that melody is repeated by two 'celli *soli* in the original key. Another repetition of the theme (oboe), also in the original key, brings the first section of the movement to an end in F major. The episode (*allegro vivace assai*, in F major) opens and closes with pianoforte *bravura*, but consists mainly of a well-developed melody for violas and 'celli in octaves, the pianoforte attending with ornamental passages. This continues till the second *bravura*, expanded well-nigh to the dimensions of a formal *cadenza*, leads to a return of the *andantino semplice*, which appears in a greatly abridged form,— so shortened, indeed, that it may be regarded simply as a *coda* to the movement.

Third Movement.

A *finale* in *rondo* form. Its characteristic leading theme is given out, after a brief exordium, by the pianoforte (unaccompanied) on a tonic pedal and developed with perfect clearness. A short *tutti* follows, in G-flat major, and should be noticed for the importance of its theme in the structure of the movement. The affinity of this subject with the principal theme must at once be evident. At its close an abrupt transition from G-flat major to F major takes place, and in the last-named key the pianoforte begins its second solo with what might be taken for a second theme. The promise of these bars, however, comes to nothing. They are simply the beginning of a short *bravura*, introductory to the real alternative subject stated by all the violins (octaves) in the orthodox relative major. The pianoforte having briefly dealt with the new theme, the leading subject returns, according to *rondo* law, in its original key, but with a more ornate accompaniment, the wood-wind having independent passages, one of which strikes the composer's fancy, and for some time ascending and descending passages in this rhythm are exchanged by the pianoforte and strings. At this point repetitions begin. The *tutti* returns in A-flat major, and after it the second subject in E-flat. Then the leading theme comes back again, and is subjected to considerable development in conjunction with passages having the rhythm of the last extract above. The *coda*, approached by a brilliant octave passage (*poco più mosso*) for the solo instrument, is in B-flat major. It opens (*molto meno mosso*) with the second theme, strengthened by all the resources at command, and closes (*allegro vivo*) with a reference to the principal subject.

Tschaikowsky has been a busy composer. His more important works include nine operas and ballets, five symphonies, symphonic poems, concertos, and lesser works for orchestra, and chamber music. Of his orchestral compositions the following have been heard in Boston: Piano Concerto in B-flat, Oct. 25, 1875, at von Bülow concert; Dec. 19, 1882, at Philharmonic Society concert (Mr. Lang); Feb. 21, 1885, at Boston Symphony concert (Mr. Lang); Two Movements from Suite, Op. 43, by Philharmonic Orchestra; "March Slav," Serenade (Op. 48), Overture-Fantasie ("Romeo and Juliet"), by Boston Symphony Orchestra.

Tschaikowsky's new opera, "Pique-Dame," was produced at St. Petersburg on the 19th of December.

Nikia's Dream,
In the Hammock, } **From "Symphonie Orientale," Op. 84.** **B. Godard.**

Godard and Saint-Saëns are two Frenchmen, neither of whom won the *Prix de Rome*. Why the former did not compete for an honor so esteemed by students of the Paris Conservatoire is told in a foot-note * to this article. Godard was a precocious youngster, and narrowly escaped exhibition as a prodigy. At the age of fifteen he did tour in Germany with his teacher, Vieuxtemps. The same year (1865) a "Stabat Mater" of his won a prize at a competition held at Bordeaux. A few years later he produced two violin concertos, one of which, "Concerto Romantique," Mr. Loeffler

* "Down the street comes a familiar figure, long, lean, dark, slow, *distingué*,— Benjamin Godard. He 'arrived,' even if the teachers at the Conservatoire would not allow him to *concour* for the *Prix de Rome*. There was too much Godard about his work and too little Cherubini,— the same fault found with Berlioz years before. How well I recalled the time I first went to Godard's house! One of his pupils had said that I must meet him, and at the hour appointed I went to his modest little home. The pupil was playing a suite for violin solo,— a composition of Godard's,— and I shall never forget the impression produced upon me during this reception. Godard sat about five feet from the player, one long hand spread over the left knee, the face lifted a little toward the violin; and not once during the five movements did he change position or apparently move a muscle,— an incarnation of perfect stillness. He told me the other day all about his studies here at the Conservatoire, and why it was that his teachers did not wish him to *concour*. They recognized his talent, but knew that in technical skill he was not equal to many others. 'I could never,' he said, 'write a fugue. I was continually putting in phrases foreign to such an architectural composition. Fugue and counterpoint fill me with horror,' — this with hands before his face, palms outward, as if pushing away some detested object,— 'they are to me like mathematics. I will never teach them: I cannot. I realize the necessity for such study, but I prefer to teach composition,— the results of such study.'"

brought out at Boston Symphony concerts, season of 1883–84; but it was not until 1878 that his reputation as a composer became officially established. In this year the prize of ten thousand francs offered by the city of Paris for the best instrumental and vocal composition was won by Godard, who presented a dramatic symphony, "Le Tasse." The judges awarding the prize included Gounod, Thomas, Saint-Saëns, and Délibes; and they named as equally worthy the "Le Paradis Perdu" of Dubois. Godard, who is now a professor at the Paris Conservatoire, numbers among his larger compositions three operas and four symphonies. The symphonies illustrate Godard's independence of "mathematics," his freedom from the restraint which traditional symphonic form would bring upon him. In one, "Symphonie Légendaire," he even goes so far as to employ solo voices and choruses.

The "Symphonie Orientale," produced on Feb. 24, 1884, is a set of five descriptive pieces on poems by De Lisle, De Châtillon, Hugo, and Godard. They are entitled: "Les Eléphants" (Arabia); "Chinoiserie" (China); "Sara la Baigneuse" (Greece); "Le Rêve de la Nikia" (Persia); "Marche Turque" (Turkey). The selections played to-day are respectively numbered four and three.

"LE REVE DE LA NIKIA."

Elle est jeune, elle est belle; et pourtant la tristesse
Assombrit ses grands yeux.
Aucun penser d'amour ne charme sa jeunesse.
Son cœur ambitieux
Rêve d'une contrée, inconnue et lointaine,
Où d'un peuple puissant
Et respecté de tous elle deviendrait Reine.
Là-bas, à l'Occident,
Sont de grandes cités aux splendeurs sans pareilles;
Là, la Science et l'Art,
Au souffle du Génie, enfantent des merveilles!
Son beau rêve, au hasard,
Vers ces mondes nouveaux, l'emporte sur son aile.
Son cœur ambitieux
N'a nul penser d'amour. Elle est jeune, elle est belle;
Et pourtant la tristesse assombrit ses grands yeux.

(*B. Godard.*)

The melody (*quasi adagio*) heard from the oboe at the fifth bar, against a languorous accompaniment in the strings, is repeated by the clarinet, then by the first violins. A change in the accompaniment prefaces a modulation leading to a new subject, which, though developing a climax with the use of the full modern orchestra, is as quiet in its entrance as that which has gone before. With delicate and charming touch the composer clothes these two themes in a brief and clear movement.

"SARA LA BAIGNEUSE."

Sara, belle d'indolence,
Se balance
Dans un hamac, au-dessus
Du bassin d'une fontaine
Toute pleine
D'eau puisée à l'Ilissus;

Et la frêle escarpolette
Se reflête
Dans le transparent miroir,
Avec la baigneuse blanche
Qui se penche,
Qui se penche pour se voir.

"Oh! si j'étais capitane,
Ou sultane,
Je prendrais des bains ambrés,
Dans un bain de marbre jaune,
Près d'un trône,
Entre deux griffons dorés!

"J'aurais le hamac de soie
Qui se ploie
Sous le corps prêt à pâmer;
J'aurais la molle ottomane
Dont émane
Un parfum qui fait aimer."

Mais Sara la nonchalante
Est bien tentée
A finir ses doux ébats;
Toujours elle se balance
En silence,
Et va murmurant tout bas:

Ainsi se parle en princesse;
Et sans cesse
Se balance avec amour
La jeune fille rieuse,
Oublieuse
Des promptes ailes du jour.
(*Victor Hugo.*)

The swaying figure which sets out in the clarinet after the rhythm of the movement has been firmly established by the strings, harp, and soft brasses, is a decorative adjunct to the first subject (*andante con moto*, 6-8), which enters at the fifth bar in the strings and oboes. This well-defined melody and its adjunct, the latter taking on a greater prominence as the movement develops, are treated with varying degrees of force and with changing color, until a new subject appears in the violins, accompanied by broken octaves in the wood-wind. Treatment of this is continued for a number of measures, the general features of melody and accompaniment remaining the same, though the scoring grows in fulness. The movement ends with a new handling of the first subject.

Symphony No. 3, in E-flat, "Heroic." **Beethoven.**

Allegro con brio.
Adagio assai (*Marcia funebre*).
Scherzo (*Allegro vivace*).
Finale.

The "Heroic" was the eighth symphonic work by Beethoven heard in Boston. The date of its first performance here, Dec. 13, 1851, is the eleventh year of the epoch which the performance of the fifth (C minor) symphony established. Since the Boston Symphony concerts were founded, the "Heroic" symphony has been heard every season but one. Beethoven completed the work in 1804, inscribing it "*Sinfonia grande*, *Napoleon Bonaparte*, 1804, *im August*, *del Sigr. Louis van Beethoven*, *Sinfonia* 3, *Op.* 55." Napoleon's career up to the time of his coronation as emperor inspired this dedication. That event so angered Beethoven that he tore off the title-page to restore it years afterward at news of Napoleon's death. The symphony was purchased by Prince Lobkowitz, and several times performed at his house in 1805. Its first public hearing took place April 7, 1805, at a concert given by Clement, the violinist, for whom the master subsequently wrote his violin concerto.

The following extract from Schindler's "Life of Beethoven" indicates the origin of the "Heroic" symphony: —

"In his political sentiments Beethoven was a Republican. The spirit of independence natural to a genuine artist gave him a decided bias that way. Plato's Republic was transfused into his flesh and blood, and upon the principles of that philosopher he reviewed all the constitutions in the world. He wished all institutions to be modelled upon the plan prescribed by Plato. He lived in the firm belief that Napoleon entertained no other design than to republicanize France upon similar principles, and thus, as he conceived, a beginning would be made for the general happiness of the world. Hence his respect and enthusiasm for Napoleon." Vienna knew

of Beethoven's sentiments toward Napoleon, as did General Bernadotte (afterwards king of Sweden), at that time French Ambassador to the Austrian Court. It is known that Bernadotte and Beethoven met on several occasions; that Beethoven was asked by the diplomat to compose a piece in honor of the First Consul is also attested. Beethoven began the work in 1803, after a period of melancholy caused by increasing deafness. Again we may quote Schindler, who speaks on the double authority of Lichnowsky and Ries, who were present when the incident detailed below occurred: —

"A fair copy of the musical work for the First Consul of the French Republic, the Conqueror of Marengo, with the dedication to him, was on the point of being despatched through the French Embassy to Paris, when news arrived in Vienna that Napoleon Bonaparte had caused himself to be proclaimed Emperor of the French. The first thing Beethoven did on receiving this intelligence was to tear the title-leaf off the symphony (on it were written the words 'Napoleon Bonaparte'), and then fling the work itself, with a torrent of execrations against the French Emperor — against the new 'tyrant' — upon the floor, from which he would not allow it to be lifted. It was a long time before Beethoven recovered from the shock, and permitted this work to be given to the world, with the title 'Sinfonia Eroica,' and underneath it this motto, '*Per festigiare il souvenire d' un gran' uomo.*' I shall only add that it was not till the tragic end of the great Emperor at St. Helena that Beethoven was reconciled with him, and remarked that, seventeen years before, he had composed appropriate music to the catastrophe, in which it was exactly predicted musically, but unwittingly,— alluding to the Dead March in the symphony."

Both Berlioz and Wagner have given the world their interpretations of the third symphony; Berlioz, with a more technical handling than Wagner, who seeks only to discern the soul of the composer. We append Wagner's estimate of the "Heroic" symphony, as translated from his "*Programmatische Erläuterungen.*" This extremely important tone-poem — the master's third symphony and the work in which he first completely asserted his individuality — in many respects is not so easy to understand as might be anticipated from its title, because it is precisely this title which unintentionally leads one to look for a succession of heroic achievements, represented by tone-pictures in a certain historically dramatic sense. He who relies upon such expectations for a proper understanding of this work will certainly feel perplexed, and, though at last he may arrive at the truth, it will be without having derived full enjoyment from it. If, therefore, I have undertaken the task of explaining as briefly as possible the views I have formed of this musical creation from its poetical intent, I have done so in perfect good faith, and with the view of imparting to future listeners to the work such a knowledge of it as otherwise they would not of themselves be able to attain, except after having repeatedly heard it played in the most perfect manner.

In the first place, its appellation of "heroic" is to be taken in its broadest sense, and by no means as referring simply to a military hero. If by "hero" is generally to be understood the full, perfect man, who is capable of experiencing in their highest degree and intensity all the purely human sensations of love, of pain and power, we shall then be able correctly to grasp the drift of the subject which the artist has sought to impart to us through the powerfully impressive tones of his work. It is the artistic aim of this

work to deal with all the manifold and forcibly convincing sentiments of a strong and fully developed individuality, to which nothing human is strange, but which comprises in itself everything that is really human, and in this way asserts, after the sincerest manifestation of every noble passion, that it has arrived at a definition of its nature which unites the most feeling tenderness with the most energetic power. It is the heroic aim of this work of art to portray the advance toward this conclusion.

First Movement.

The first movement comprises, as it were, in a glowing focus all the most ambitious, youthful, and active emotions of a richly endowed human character. Bliss and woe, pleasure and pain, cheerfulness and sadness, thinking and longing, languishing and revelling, boldness, defiance, and an indomitable self-reliance alternate and assert themselves so fully and so directly that, while we are sensible of all these emotions, we feel that not one of them can perceptibly be detached from the others, but that our interest must be centred in a man who reveals himself as susceptible to them all. Nevertheless, all these emotions proceed from one main faculty, and this is energetic power. This power, infinitely enhanced by all emotional impressions, and forced to an utterance of the superabundance of its nature, is the mainspring of this musical picture: it masses itself — toward the middle of the movement — into an annihilating force, and asserts itself so defiantly that we seem to see before us a world-destroyer, a Titan fighting with gods.*

Second Movement.

This crushing power, which at the same time fills us with feelings of rapture and dread, presses on toward a tragical catastrophe, the serious importance of which manifests itself to our feelings in the second movement. This manifestation is presented by the tone-poet in the garb of a funeral march. The sensation imparted to us by its keenly expressive musical speech is one of overwhelming grief and solemn mourning; it seems to portray the progress of an earnest manly sadness from mournful complaining to tender emotion, to remembrance, to tears of love, to heartfelt elevation, to inspired exclaiming. From feelings of pain there springs up a new power which warms and elevates our feelings; to sustain this power, we recur again to pain; we yield ourselves up to it till it dies away in sighs; but at this moment we gather up again our full strength; we will not succumb, but endure; we express not our mourning, but cherish it with a manly and courageous heart. Who is there that can paint in words the endlessly manifold, but at the same time inexpressible, emotions which make themselves so delicately felt in their progress from pain to highest exaltation, and from exaltation to tenderest sadness, until their last dissolution in unsatisfied musing? The tone-poet alone could effect this in this wondrous piece of music.

*That point in the first movement of the "Heroic" symphony where "recapitulation" begins is marked by a Beethoven joke in causing the horn to make an apparently false entry with the first four notes of the theme. Even now, this is often supposed to be a mistake of the horn-player. *Apropos*, Ferdinand Ries writes: "Those who are not initiated into this secret of the score must ever think the horn-player has miscounted and made a false entry. At the first rehearsal of this symphony, which was a stormy one, and where the horn-player stood next to Beethoven, taking it for granted that he was wrong, I said: 'Listen to that stupid fellow! Can he not count? It sounds wretchedly.' I think my ears narrowly escaped being boxed, and Beethoven did not forgive me for some time." Grove says: "This passage has actually been altered in performance, to make it agreeable to the so-called rules of music. Fétis and the Italian conductors used to take it as if the notes of the horn were B, D, E, F. Wagner and Costa are said, though it is almost incredible, to make the second violins play G. If Ries 'narrowly escaped a box on the ears' for suggesting that 'the —— horn-player had come in wrong,' what sort of blow or kick would Beethoven have justly administered for such flagrant corrections of his plain notes?"

Third Movement.

The third movement, by its excessive brightness, shows us man's power divested of its destructive daring by the severe pain by which it has been curbed. Its wild impetuosity has taken the form of fresh and lively activity; we have now before us the lovable, cheerful man, who in health and happiness passes through Nature's plains, smiling at her flowery fields, and making the forest heights resound with his merry hunting-horn. His present feelings the master imparts to us in this bright and vigorous tone-picture; and what these are he finally tells us by those horns which musically express the hero's gay and blithesome humor, but which at the same time is full of tender feeling. In this third movement the tone-poet shows us the man of sensibility, but from an opposite point of view to that in which he has presented him to us in the second movement; there the severely but bravely suffering, here the glad and vigorously active man.

Fourth Movement.

Those two sides of his nature the master now brings together in the fourth and last movement, in order at length to show us the complete and harmoniously constituted man in that condition of feeling in which the mere thought of pain has instigated him to deeds of noble activity. This final movement is therefore the consequent clear and explanatory antitype of the first movement. As in that we have seen all the human emotions, at one time making themselves felt by their infinitely varied utterances, at another repelling each other by their violent dissimilarity, so in this their various points of differences unite toward one conclusion, which by its harmonious comprehension of all these emotions presents itself to us in a goodly and plastic figure. This figure the master has restricted to a remarkably simple theme, which presents itself to us as something fixed and definite, and is capable of infinite development, from the most delicate fineness to extreme vigor. This theme, which may be regarded as representing a firm manly individuality, is surrounded by, and from the beginning of the movement yields itself to, all the softer and tenderer emotions, which develop themselves into a declaration of the purely feminine element, which at last manifests itself in the manly principal theme — as it strides energetically through the whole movement — with continually increasing and varied interest as the overwhelming power of love. This power breaks forth with all its fulness upon the heart toward the end of the movement. The restless motion ceases; and in noble and affecting repose love declares itself, at first gently and tenderly, then by degrees growing to ravishing enthusiasm, and at last taking possession of the entire manly heart, even to its lowest depths. Here once more this heart gives utterance to the thought of life's pains; yet the breast, overflowing with love, swells,— the breast which in its joy comprehends also its pain, just as if joy and woe in their effect upon mankind were one and the same thing. Once more the heart palpitates, and makes the tears of noble manliness to flow; yet from the charm of sadness breaks forth the triumphing shout of power, — that power which has allied itself to love, and in which the fully perfect man now rejoicingly calls out to us for an acknowledgment of his godhead.

But the unspeakable, which with the greatest embarrassment I have here attempted to hint at in words, could only be fully revealed by the master's tone language.

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Witherspoon, Rev. J. W.
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610 Wood Street, Pittsburg, Pa.

Boston Symphony Orchestra

Old City Hall, Pittsburg.

SEASON OF 1890-91.

ARTHUR NIKISCH, Conductor.

First Concert, Thursday Evening, April 30, At 8.15 o'clock.

PROGRAMME.

Schumann Symphony No. 1, in B-flat

{ Andante un poco maestoso.
Allegro molto vivace
Larghetto.
Scherzo.
Allegro animato e grazioso.

Mozart . Canzonetta, and Page's Aria, from "The Marriage of Figaro"

Tschaikowsky . Andantino and Scherzo from Symphony No. 4, in F minor

Saint-Saens Symphonic Poem, "Danse Macabre"

Songs with Piano.

a. Goldmark "Die Quelle"
b. Gade "The Goldsmith"
c. Delibes "Bon Jour, Suzanne"

Wagner Waldweben from "Siegfried"

Wagner Prelude, "Die Meistersinger"

Soloist, Mrs. ARTHUR NIKISCH.

Historical and Descriptive Notes prepared by G. H. WILSON.

Boston Symphony Orchestra

Old City Hall, Pittsburg.

SEASON OF 1890–91.

ARTHUR NIKISCH, Conductor.

Second Concert, Friday Evening, May 1, At 8.15 o'clock.

PROGRAMME.

PART I.

Liszt Symphonic Poem, "Tasso"

Lento.
Allegro strepitoso; Lento.
Adagio mesto.
Meno adagio.
Allegretto mosso con grazia (quasi minuetto).
Allegro con molto brio.

Soli for Violin.

Svendsen Romanza
Sarasate Spanish Dance

Mr. FRANZ KNEISEL.

PART II.

VERDI'S REQUIEM.

BY THE MOZART CLUB, Mr. J. P. McCOLLUM, Conductor.

SOLOISTS:

Mrs. GENEVRA JOHNSTONE-BISHOP.
Miss LENA LITTLE.
Mr. PAUL ZIMMERMAN.
Dr. CARL MARTIN.

Historical and Descriptive Notes prepared by G. H. WILSON.

For descriptive analysis of this programme see page 15.

Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo, molto vivace with Trio I. and Trio II.
Allegro animato e grazioso.

This is Schumann's "Spring" symphony. It emanates from the happiest period of his life. The obstacles to his marriage had been overcome, and he had won a high position as a composer and an authority in music. In a letter to Dorn in 1839, Schumann complains of the pianoforte as "too narrow a field for his thoughts," and announces his intention of applying himself to orchestral writing to make up for his want of practice. The B-flat symphony is the first published essay in the new (to him) and larger field. Years before, in 1829, when a Heidelberg student, undecided between the professions of law and music, he wrote to Wieck, his old pianoforte teacher and future father-in-law: "I detest theory pure and simple, as you know; and I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Of these juvenile student attempts in the symphonic form, one at least, in G minor, was played in public (in Schneeberg in 1833).

Schumann's love for Clara Wieck was the incentive which led him to persistent work in mastering the science of music, in overcoming his youthful "detestation of theory." The earliest of the four published symphonies was first performed at the Gewandhaus, Leïpzig, Mendelssohn conducting, on March 31, 1841, having been composed but shortly before. A few weeks after the performance he wrote to a friend: "I have now a household of my own, and my circumstances are different from what they were. The time since you last heard from me has passed in happiness and work. I wished for you to hear my symphony. How happy I was at the performance! — I, and others also, for it had such a favorable reception as I think no symphony has had since Beethoven."

This state of things, as Grove says, the music reflects very characteristically. So full of it was Schumann's mind that the composition of the entire work — without the scoring — is said to have taken only four days.

The title "Spring Symphony," which, however, is not adopted upon the printed title-page, is Schumann's own. In the volume of letters ("Robert Schumann's *Briefe, neue Folge*," new series, B. & H., Leipzig), the first mention of it occurs: "Fancy," he says, "a whole symphony,— and a 'Spring' symphony, too!" Schumann has also put on record the fact that its connection with the bursting season of spring was his original idea; for an inscription on a portrait of himself, which follows the first two bars of the symphony, reads: "Beginning of a symphony, occasioned by a

poem of Adolf Böttger's. To the poet, in remembrance, from Robert Schumann, Leipzig, 1842."

It is conceded that the buoyant symphony played to-day witnesses, in a truly astonishing manner, Schumann's forward stride in the technique of composition. Purists point out its "lovely imperfections," but few of these are unwilling to say, with Ehlert: "It possesses all the charm of a first creation; it is imbued with the fragrant breath of a young pine grove, in which the sun plays at hide-and-seek; it embodies as much of a bridal air as if Schumann were celebrating his symphonic honeymoon." Joseph Bennett points out the distinctions which marked the approach to composition in the higher forms between Schubert and Schumann. The former "worked up to higher manifestations of the symphonic forms through his larger pieces for the chamber, such as the octet; but Schumann passed at a step from the pianoforte to the orchestra, from the sonata to the symphony."

"Schumann," writes Wasielewski, "conceived and treated the symphonic form in a peculiar spirit, based on the study of masterpieces, especially those of Beethoven. The ideas are thoroughly Schumannic; higher artistic value is bestowed on them by the fact that these ideas are expressed in the old established form. They seldom reveal the arbitrary enormities which so often occur in his earlier works."

Grove points out that the trombone passage in the second portion of the *finale*, while, perhaps, containing a reminiscence of the first movement of Schubert's C major symphony,— heard by Schumann (who brought the MSS. from Vienna) at Leipzig, only a few months before the composition of the work,— is yet treated in his own way, producing a solemn effect not easily forgotten. An instance of Schumann's imperfect acquaintance with the orchestra of that date, also pointed out by Grove, is shown in the original score of the introduction. The energetic phrase for horns and trumpets, with which it begins, was first written a third lower (the corrected notes are D, B-flat, C, D); but, when the work came to rehearsal, under Mendelssohn, it appeared that the notes G and A, being stopped notes, could hardly be heard, and the change had to be made. This was for a long time a great joke with Schumann.

Writing to Mendelssohn from Dresden, in 1845, he says: "You are now in the middle of my symphony (rehearsing for the Gewandhaus concert). You remember the first rehearsal, in 1841, and the stopped notes in the trumpets and horns, at the beginning? It was exactly as if they had caught cold; and I am obliged to laugh now whenever I think of it."

There follows an analysis of the B-flat symphony from the pen of Mr. Joseph Bennett: —

First Movement.

"The first *allegro* is introduced by an *andante un poco maestoso*, which begins with a kind of motto phrase, stated in unison by horns and trumpets without accompaniment. Mendelssohn had an exactly parallel idea at the opening of his 'Hymn of Praise' symphony, which was performed a few months before Schumann wrote his symphony. That the credit of originations belongs to the author of the 'Hymn of Praise' is thus settled by dates,

but Mendelssohn's friend and admirer may claim the merit of recognizing and frankly turning to account a very happy thought. The two musicians worked out the idea in different ways. Mendelssohn uses his 'motto' in the *allegro* simply as a tributary, whereas Schumann makes his enter into the principal theme.

"The *allegro molto vivace* opens, as just stated, with the 'motto' phrase of the introduction, which now forms part of a very energetic, bustling, and well-marked leading subject. Schumann does not develop his theme at length. His studies of great masterpieces, particularly, mayhap, of Beethoven's 'C minor,' inclined him to a concise first part. Very soon, therefore, the horns, with their reiterated and unaccompanied notes, give warning of the second subject, which the clarinets proceed to state. The new melody is as plaintive and tender as its predecessor was bold and vigorous, and thus the composer obtains the by no means slight advantage of a good contrast. He is otherwise happy in his themes, which, as well as having melodic character, lend themselves freely to effective orchestral treatment.

"In the second part of the movement, Schumann, yields himself unreservedly to the work of exhaustive development. He shrinks neither from elaboration nor length, but he never becomes obscure. Indeed, this 'working out,' if not technically quite above criticism, reveals most remarkable power for a first effort in symphonic writing. It should be observed that interest is augmented by the use of several subsidiary themes, which are cleverly associated with the principals. After the usual recapitulation, and when the *coda* is reached, a novel feature presents itself in the shape of a passage for strings only, of a hymn-like character. It has been called 'a little song of thankfulness,' and might be that or anything else poetic and engaging."

Second Movement.

"The slow movement, *larghetto*, E-flat, is one of the effusions by this master which set the fancy at work in efforts to explain it through reference to circumstances or emotions all can appreciate. One thing quite certain is that here we have a delicious and expressive tune, which no man in whose soul is music can listen to without emotion. The form of the movement is that of variations wherein the theme remains unaltered, and only the accessories change. Three times does the melody appear: first, from the violins; next from the violoncellos; and, lastly, from the oboes and horns, the accompaniment becoming more elaborate with each repetition."

Third Movement.

"The *scherzo*, *molto vivace*, G minor, is remarkable for two *trios*,—an innovation which Schumann was the first to make. In his symphonies in B-flat and A, Beethoven repeats the trio; and from this Schumann may have taken an idea to be developed as we now have it. The trios are well contrasted, differing, as they do, in key, rhythm, and character."

Fourth Movement.

"The *finale*, *allegro animato e grazioso*, resembles the first *allegro* in opening with a motto phrase. But here the whole force of the orchestra is employed; and the phrase is an ascending scale, beginning on the dominant, and having a broken rhythm which imparts great character. After one statement, a light and lively principal theme is entered upon. The term 'principal theme' strictly appertains, however, to the 'motto,' which forms by far the most conspicuous, striking, and effective part of the move-

ment. The *finale* should be heard with the closest attention to this phrase, Schumann's treatment of it being always masterly and impressive, and such as more than warrants the composer in risking the close of his work upon a *motif* apparently wanting in adaptiveness."

Canzonetta, "Voi che sapete," } from "The Marriage of Figaro." Mozart.
Air, "Non so piu cosa son," }

(*a*) Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?
Fair dame or maiden, none else may know
My heart o'erladen, why is it so?

What is this yearning, these trembling fears,
Rapturous burning, melting in tears?
While thus I languish, wild beats my heart,
Yet from my anguish I would not part.
I seek a treasure fate still denies,
Naught else will pleasure, naught else I prize.

I'm ever sighing, I know not why,
Near unto dying when none are by.
My heart is riven, night, morn, and eve;
But, ah! 'tis heaven thus, thus to grieve.

Say, ye who borrow love's witching spell,
What is this sorrow naught can dispel?

(*b*) 'Tis a madness, a fever doth seize me.
Now I burn, then a trembling will freeze me,
And I blush when I meet any maiden;
If I hear but her voice, I must sigh.

Ah, to think how a lover doth languish
Rends my bosom asunder with anguish!
Naught can comfort my poor heart o'erladen,
'Tis a longing I must speak of or die.

Love is my thought when sleeping;
Waking, for love, I'm weeping.
By lake and wood and mountain,
By silver flashing fountain,
I breathe my soft lamenting,
And echo sweet, consenting,
Bears it to yonder sky.

Though none will hear or heed me,
Love will at last reply.

These are the page's (Cherubino's) songs from Mozart's comic opera, "The Marriage of Figaro." The first is sung to a fair lady of high degree, the second to one of humble station. Cherubino, Otto Jahn says, "is, undoubtedly, one of the most original of musical-dramatic creations. He is a youth, budding into manhood, feeling the first stirrings of love, and unceasingly occupied in endeavoring to solve the riddle which he is to himself. . . . To Susana, with whom he can be unreserved, he expresses the commotion of his whole nature in the celebrated air ('Non so più cosa

son') of Act I., which so graphically renders his feverish unrest, and his deep longing after something indefinable and unattainable. The vibration of sentiment, never amounting to actual passion, the mingled anguish and delight of the longing which can never be satisfied, are expressed with a power of beauty raising them out of mere sensuality. Very remarkable is the simplicity of the means by which this extraordinary effect is attained. A violin accompaniment passage, not unusual in itself, keeps up the restless movement. The harmonies make no striking progressions, strong emphasis and accents are sparingly used; and yet the soft flow of the music is made suggestive of the consuming glow of passion. The instrumentation is here of very peculiar effect and of quite novel coloring. The stringed instruments are muted; and clarinets occur for the first time and very prominently, both alone and in combination with the horns and bassoons.

"The romance ('Voi che sapete') is notably different in its shadings. Cherubino is not here directly expressing his feelings: he is depicting them in a romance, and he is in the presence of the Countess, toward whom he glances with all the bashfulness of boyish passion. The song is in ballad form to suit the situation, the voice executing the clear, lovely melody, while the stringed instruments carry on a simple accompaniment *pizzicato* to imitate the guitar. This delicate outline is, however, shaded and animated in a wonderful degree by solo wind instruments. Without being absolutely necessary for the progress of the melodies and the completeness of the harmonies, they supply the delicate touches of detail, reading between the lines of the romance, as it were, what is passing in the heart of the singer. We know not whether to admire most the gracefulness of the melodies, the delicacy of the disposition of the parts, the charm of the tone-coloring, or the tenderness of the expression,— the whole is of entrancing beauty."

Andantino and Scherzo, from Symphony No. 4, in F minor. Tschaikowsky.

Dr. Hanslick gives, in a late number of the *Neue Freie Presse*, some interesting passages from an autobiographical sketch of the Russian composer. We quote a few extracts, supplemented by some remarks of Dr. Hanslick himself, the London *Musical World* having kindly saved us the trouble of making a special translation. Tschaikowsky writes: "I was seventeen years old when I made the acquaintance of an Italian singing-master named Piccioli, the first person who interested himself in my musical condition. The influence he gained over me was enormous, and even now I have not quite outgrown it. He was an out-and-out enemy of German music; and through him I became an enthusiastic admirer of Rossini, Bellini, and Donizetti, considering it as an accepted fact that Mozart and Beethoven did excellent service — only in sending one to sleep. So far as that idea goes, I have since undergone a pretty complete change; and yet, though my partiality for Italian music has markedly diminished, and, above all, has lost its exclusiveness, yet even to the present day I feel a certain delight in hearing the cavatinas and duets of Rossini, etc., with their florid passages of ornament, and there are melodies of Bellini which I can never hear without the tears rushing into my eyes." The love for German music came to the young Russian soon after from a different quarter. He began to take lessons from Rudolph Kündinger, a pianist settled in St. Petersburg, who adopted the excellent plan of taking his pupil with him to operas and concerts. Under this treatment, Tschaikowsky's prejudice

against German music soon began to give way, and a performance of Mozart's "Don Giovanni" came to him as a revelation, almost as it did to M. Gounod. "It is impossible to describe the delight, the rapture, the intoxication, with which it inspired me. For weeks I did nothing but play the opera through from the vocal score. Among all the great masters, Mozart is the one to whom I feel myself most attracted. So it has been with me up to the present day, and so it will always remain.

"As yet, Tschaikowsky had no idea that music was to be the business of his life: he had passed through the law school, and served for three years as an under-secretary in the Ministry of Justice. Then at last, at the age of twenty-two, he was able to enter the Conservatorium founded by Rubinstein, and began the study of the theory of music, in which he made rapid progress. Rubinstein, however, thought he detected in the promising pupil a certain proclivity towards the style of Berlioz and Wagner, and most carefully impressed on him the necessity of a thorough study of the classical writers. On leaving the Conservatoire in 1865, he was at once appointed Professor of Composition at the Moscow Conservatoire, then just founded by Nicholas Rubinstein, to whom he became profoundly attached, and to whose memory he dedicated the fine piano trio in A minor, Op. 50. For eleven years, he continued to hold the post of teacher of composition,— a period of his life which he now looks back upon with horror, so painful to him was the task of teaching. In 1877 a serious illness of the nervous system caused him to resign his professorship; and since then he has lived exclusively devoted to composition, occasionally conducting performances of his works."

Tschaikowsky has been a busy composer. His more important works include eight operas and ballets, five symphonies, symphonic poems, concertos, and lesser works for orchestra, and chamber music.

The selections from Tschaikowsky's F minor symphony played to-day are an *andantino*, *in modo di canzona*, and *scherzo*, *pizzicato ostinato*, its two middle movements; the *andantino* following an extraordinarily long and complex first movement, the *scherzo* preceding a vigorous *finale*, in which there is more that is typical of the rough Russian than in either of the extracts chosen for performance to-day.

The *andantino* employs two principal subjects, or, after the manner of the song form (*in modo di canzona*), a principal subject and its episode. The main theme in B minor is first given out by the oboe. *Semplice, ma grazioso*, the composer marks this lingering melody of twenty bars, which is accompanied throughout its first statement by the strings *pizzicato* on the first beat of the measure. No sooner has the oboe finished the song than the violoncellos take it up, the accompaniment of long, gently moving notes resting in the wood-wind and horns, the basses picking out the harmony in almost inaudible tones. The strings now take the tune, changing it a little to a fuller harmonized accompaniment in the wind division: the parts thicken, reaching a *crescendo ff.* After the climax, the violins play a variant of the theme in groups of sixteenth notes, which leads into a statement of the original melody by the bassoons and violoncellos in unison: the strain half ended, the first violins supplant the bassoons. Meanwhile, the flute and clarinet attract notice because of their florid accompaniment. The progress of the melody among the strings will be easily followed to the change of key which introduces the episode, *più mosso*. This subsidiary in the major becomes quite active during its brief prominence. First given out by the clarinets and bassoons, it is taken up by the strings, which hand it over to the full wind band. Graceful changes of contour mark its progress, the rich accompaniment offering a decided rhythmic contrast. The ultimate triplet chords of the full-tone brasses

will scarcely pass unnoticed. Gradually calming after this dramatic outburst, the strings modulate deliberately into the key of the opening section, and the chief theme of the *andantino* reappears with all the expressiveness the first violins *cantabile* can bestow upon it. Fanciful figures, short chromatic passages, are a feature of the accompaniment until the melody, in broken portions, is handed up through the clarinet and the oboe to the topmost flute: the violoncellos, then the bassoons, are the voices which next take up the song; and they end it 'mid the musings of their soft-spoken companions.

The explanatory phrase, *pizzicato ostinato*, appended to the *scherzo* movement, indicates a continuous picking of the strings. The composer employs two principal ideas in the movement, which is scored for full modern orchestra, omitting harp. The first one, *allegro*, F major, a rollicking theme, appears at the start harmonized for the strings, which state it and play with it for about one hundred measures, the thread of the idea never being lost. A quick ascending arpeggio leads to the second principal phrase, *meno mosso*,— played slower than the preceding,— in the key of A. This appears as a duet for oboe and bassoon, the significant feature of which is the *gruppetto* in the fifth measure, appearing again in the ninth, and later on *ad infinitum*. The original tempo is introduced by fifteen measures of quiet chords from the full brass and tympani: this is found to be a clever prelude to the reappearance of the theme of the *meno mosso* section which comes in upon the clarinet solo, the faster tempo making the tune more gay than before,— an effect which the saucy piccolo heightens by its intrusions. The unique accompaniment from the corps of brasses, never once changing from strict time, is interesting. Through the series of alternating measures the first theme is reached in the key of F. The strings take it as before. Features of the closing section of the movement are the tossing about of the opening phrase of the theme between the wood-wind and the strings, the unison use of the *gruppetto* figure of the *meno mosso* section by the wood-wind against a full harmony (*pizzicato* chords in the strings) and soft brasses. The end of this ingenious movement, which as a *tour de force* may be classed with the *finale* of Moszkowski's Suite, Op. 39, is almost inaudible, the tune dying out in a descending arpeggio among the strings.

Symphonic Poem, "Danse Macabre." **Saint-Saens.**

Zig, Zig, Zig,— grim Death, in cadence,
Striking with his heel a tomb,—
Death at midnight plays a dance tune,
Zig, Zig, Zig, upon his viol.

The winter wind blows, and the night is all dark;
Moans are heard in the linden trees;
Through the gloom the white skeletons pass,
Running and leaping in their shrouds.

Zig, Zig, Zig, each one is frisking,
The bones of the dancers are heard to crack.
.
.

But hist! of a sudden they quit the round;
They push forward, they fly, the cock has crowed.
.
.

These grotesque and ghastly lines by Henri Cazalis inspired Saint-Saëns to write the cleverly devised and piquant piece of instrumentation played to-day, which secured for him his earliest popularity in this country. The doleful midnight bell, well imitated, introduces the piece; Death tuning his viol in fifths is strongly indicated, and the dance proceeds, wilder and wilder, as the shrouded skeletons frisk in and out among the tombstones; the cracking bones of the dancers are suggested by castanets and the xylophone; the cock crows, and away they flutter all!

Prelude, "Die Meistersinger." **Wagner.**

The name "Mastersingers" belonged to those poets of the people who, since the thirteenth century, developed lyric poetry, which had been founded by the court poets, or "Minnesingers," of earlier times. With all their imagined cultivation, the worthy mastersingers had quite lost the true spirit of their art, and little remained to them but a lifeless and hollow set of rules, most of which were pedantic in the extreme, and many ridiculous beyond description. Wagner's comic opera "Die Meistersinger" treats of a guild of mastersingers, who at one of their annual competitions offered as a prize for the best song the hand in marriage of one of the fair daughters of their town. A stranger knight comes along, joins the guild, takes part in the prize-singing, and wins the maid. "Die Meistersinger" was first performed in 1868, von Bülow conducted, and it was the first of Wagner's works produced under the especial patronage of the King of Bavaria. The real purpose of the opera is to contrast the freedom of modern (Wagner's) art with the limitations of all art fettered by tradition, and in it adherents of both old and new can find much to admire.

Mr. Edward Dannreuther, a safe and accomplished critic, says that the Bayreuth master "has shown himself capable, in every new drama, of remodelling both the style and character of his music in accordance with the poetical subject-matter." He adds: "In the overture to 'Tannhäuser,' the flesh and spirit — earthly and heavenly aspirations and passions — wrestle with one another, and find their final equation. In the introduction to 'Lohengrin,' the smooth, harmonious strain of scarcely perceptible rhythmical changes, mystically undulating from the faintest vision to the fullest glory, presents the ethereal character of the Holy Grail. The introduction to 'Die Meistersinger' offers a strong contrast to these. It is throughout a realistic picture, executed in robust colors, full of bold antitheses and surprising combinations,— a vivid delineation of mediæval German life, drawn with exuberant fancy and inimitable humor." Mr. Dannreuther subsequently gives his idea of the effect made by this overture, first upon a listener unacquainted with the drama, next upon one to whom the play is familiar. The former receives "a vivid series of impressions of festive pomp and warm passions, of open, joyous humor"; while the latter has recalled to him "numerous striking and individual pictures which he has witnessed upon the stage." In the overture, the leading motives of the drama are displayed singly and in combination, with picturesque effect and striking art. The first subject is the pompous "Mastersinger's" motive. The trumpets and harp in march rhythm sound the theme of the Procession of the Mastersingers (from Act III.). Walther's Prize Song is the third theme, a lovely melody; then comes the representative of the Apprentices, a bustling, chattering subject. The manner in which the two last-mentioned subjects play against each other — the first indicative of the freedom of Wagner's art, the second the stilted voice of conventional pedantry — will be noted by the observant.

This, like others of Liszt's larger works, was composed first for pianoforte, and was afterward rewritten for orchestra. In its first shape it dates back to the early forties, the plan having been conceived by Liszt in Venice in 1840. The work played to-day is, in turn, a revision of the first orchestral version, which was played for the first time at Weimar, on Aug. 28, 1849.

The score of this work contains a preface from the composer's pen: —

"In 1849 all Germany celebrated brilliantly the hundredth anniversary of Goethe's birth. At Weimar, where we then resided, the programme of the *fête* included a performance of his drama 'Tasso,' fixed for the evening of August 28. The unhappy fate of the most unfortunate of poets had excited the imagination of the most powerful poetic writers of our time,— Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that when, in 1849, we were commissioned to write an overture for Goethe's drama, we were more directly inspired by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, in giving us, in some sort, the groans of Tasso in his prison, Byron did not join to recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' that of the triumph which awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.' We have wished to indicate this contrast even in the title of our work, and to succeed in formulating the grand antithesis of genius ill-treated during life and shining after death with a light humiliating for its prosecutors. Tasso, after loving and suffering at Ferrara, was avenged at Rome; his glory still lives in the popular songs of Venice. These three points are inseparable from his immortal memory. To express them in music, we have called up the great shade of the hero as he appears to-day haunting the lagoons of Venice; we have next caught a glimpse of his figure, haughty and sad, gliding among the *fêtes* of Ferrara, where he produced his masterpieces; lastly, we have followed him to Rome, the Eternal City, which crowned him, glorifying in him the martyr and the poet.

"*Lamento e Trionfo:* these are the two great opposites in the destiny of poets, about whom it has been justly said that maledictions weigh heavily on their life, benediction descends upon their tomb. In order to invest this idea not only with the authority, but the glory of fact, we resolved to borrow from fact even its form, and to that end have taken as the theme of our musical poem the motive to which we have heard the Venetian gondoliers sing, upon the lagoons, the strophes of Tasso, still repeated three centuries after him,—

'Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepulcro libero di Cristo.'

The motive is, in itself, plaintive, of a melancholy slowness, a monotonous grief; but the gondoliers gave it a particular inflection in dragging certain notes by holding back the voice, which, at a distance, soars and shines like rays of glory and of light. This song had already profoundly impressed us; and, when we had to speak of Tasso, it was impossible to our active sentiment not to take as the text of our thoughts the persistent homage rendered by his nation to the man of genius, neither whose attachment nor fidelity did the court of Ferrara merit." . . .

The present work is second of the twelve* "symphonic poems" written by Liszt; and the instruments employed in it are, besides strings, piccolo, flutes, oboes, clarinets, bass clarinet, bassoons, four horns, four trumpets, three trombones, tuba, triangle, cymbals, tympani, side drum, and great drum.

The following is a reduction of an analysis by Joseph Bennett:—

Lento—C minor, C. This brief opening section is founded upon two short and highly contrasted themes: one strong and energetic, derived from the gondoliers' melody; the other of a plaintive, not to say wailing, character, enhanced in treatment by constant use of dissonant and syncopated chords, having the distressful effect proper to the composer's intention.

Allegro strepitoso. The thematic materials of the second section are chiefly those of the first. It opens, for example, with the triplet figure of the first theme, detached from its connection and employed separately to express increased agitation. This leads to a prolonged dominant pedal, upon which we have an eloquent, distressful theme for the strings, rising through two octaves by a sequence of the figure and followed by the wailing chromatic passage (the second theme of the *lento*). This is repeated again and again upon the pedal G, with an accompaniment of tremulous chords, and finally in combination with the triplet figure of the opening bars.

The *lento* returns for eight bars, followed by a "long pause."

Adagio mesto—C minor. Here the gondoliers' melody enters, played by the bass clarinet and three muted violoncellos, horns, harp, and strings accompanying. The violins repeat this in octaves before the second division of the melody appears. This is also taken up by the violins, after which the wailing phrase of the *lento* obtains predominance and closes the section.

Meno adagio—E major. We now have the gondoliers' song (first division) under different conditions. It is in the major key. It is boldly announced by the trumpets, and accompanied by full detached and sustained chords, with rushing passages of demi-semiquavers for violas and 'celli, mixed with reiterations of the wailing chromatic phrase now so familiar. The effect, after what has gone before, is striking and picturesque.

We now come to the closing section of what may be called the first movement, and find the opening subject of the *lento* given, as recitative, to the oboe, and next to the clarinet, accompanied by tremulous chords high up in the scale of the violins. The first two bars then pass to the graver instruments, which, with it, carry on the section to its end in F-sharp major.

The scene now changes, according to Liszt's "programme," from Tasso among the lagoons of Venice to Tasso, haughty and sad, amid the *fêtes* of unworthy Ferrara.

Allegretto mosso con grazia (*quasi minuetto*), F-sharp major, 3-4. The elegant theme of this movement is first stated by two violoncellos *soli*, accompanied by the other strings with plain diatonic chords. The suggestion

*Liszt's symphonic poems are: "What is heard on the Mountains" (after Victor Hugo), "Tasso, *Lamento e Trionfo*," "The Preludes" (after Lamartine), "Orpheus," "Prometheus," "Mazeppa," "Festklänge," "Héroïde Funèbre," "Hungaria," "Hamlet," "The Battle of the Huns" (after Kaulbach), "The Ideals" (after Schiller).

is that Ferrara enjoys herself without a thought of her poet. A subsidiary theme, with a tributary phrase, serves to carry on the movement in a manner sufficiently obvious at first hearing, the treatment being as clear and simple as any lover of those qualities can desire. Presently Tasso enters. We recognize him by the gondoliers' melody, played by some of the violins and 'celli in octaves, while the *fête* music goes on in the wind-band. Liszt here suggests that the poet and his surroundings are distinct, and states in a foot-note that the expression of the orchestra must have a double character, the wind being light and careless, while the strings are sentimental and tender. Contrast does not long endure in this pronounced form, the composer's idea being, apparently, that the Venetian theme — the theme of honor and fame to Tasso — shall gradually suppress its heedless companion. The interest of the movement along its further course may greatly be augmented by observing how this purpose is carried out. At the close an *accelerando* leads to a repetition of the *allegro strepitoso* which followed the opening *lento*, and also to eight bars (as previously) of the *lento* itself.

The *lamento* is now ended. We have done with Tasso in his humiliation: henceforth we see him in his triumph.

Allegro con molto brio — C major, C. After a few introductory bars, in which the three notes of the familiar triplets alternate with unison scale passages for strings, a fragment of the gondoliers' melody, in its *lento* form, is distinguished as part of a bright and joyous theme. This, with the introductory matter, is developed and worked out at some length, the triplets predominating, till a transition to E-flat major (*poco a poco più mosso sin al quasi presto*) "marks the beginning of the end." Here, amid broken chords and *arpeggios* (the harp joining), we observe a fragment of the Venetian melody leading to one much more familiar (the opening subject of the *lento*). When the *quasi presto* is reached, a broad, choral-like theme marks, we may suppose, the apotheosis of the poet. All that remains of the movement can easily be followed. It comprises a *moderato pomposo*, in which the Venetian theme is given out with all imaginable pomp and emphasis, and a *coda* (*molto animato*), in which the triplets figure with the extreme of joyous animation.

GIUSEPPE VERDI.

BORN IN BUSSETO, OCTOBER 9, 1814.

REQUIEM MASS.

[In honor of Alessandro Manzoni; died May 22, 1873. Composed in 1873–74. Produced at St. Mark's Church, Milan, May 22, 1874. First performance by the Handel and Haydn Society, May 5, 1878; present performance the fourth.]

I.

REQUIEM AND KYRIE.

Quartet and Chorus.

Requiem æternam dona eis, Domine: et lux perpetua luceat eis.

Rest eternal give them, Lord; and let perpetual light shine upon them.

Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam: ad te omnis caro veniet.

Unto Thee, O God, shall hymns be sung in Zion, and unto Thee shall prayer go up in Jerusalem. Hear my prayer: unto Thee shall all flesh come.

Kyrie, eleison: Christe, eleison.

Lord, have mercy: Christ, have mercy.

II.

DIES IRÆ.

Hymn by Saint Thomas of Celano, about 1230.

English version by Charles W. Stone, 1886.

Chorus.

Dies iræ, dies illa!
Solvet sæclum in favilla,
Teste David cum Sibylla.

Day of wrath, behold that day!
Time shall float in flame away,
Pagan seers with David say.

Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus.

Ah, what quaking fear shall be
Ere the Earth her Lord shall see,
Searching all with stern decree.

Chorus. Solo: Bass.

Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.

Blazing trumpet's awful tone
O'er the tombs of ages blown
All shall call before the throne.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Death and Nature gaze aghast,
While the rising soul at last
Meets its Lord to own the past.

Solo: Mezzo-Soprano. Chorus.

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

Scroll with fateful writing fraught,
Forth in final judgment brought,
All shall show that Earth hath wrought.

Judex ergo cum sedebit,
Quidquid latet apparebit:
Nil inultum remanebit.

Throned on high he waits; and, lo!
All that darkling lies shall show:
Naught without avenge can go.

Trio: Soprano, Mezzo-Soprano, Tenor.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

There what word my woe can plead?
Who my prayer for aid can heed,
While the just are sore in need?

Quartet and Chorus.

Rex tremendæ majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Awful, all majestic King,
Who thine own to grace wilt bring,
Take me nigh that saving spring.

Duet: Soprano, Mezzo-Soprano.

Recordare, Jesu pie,
Quod sum causa tuæ viæ:
Ne me perdas illa die.

Jesus sweet, recall, I pray,
'Twas for me Thou trod'st Thy way:
Lose me ne'er from Thee that day.

Quærens me, sedisti lassus:
Redemisti, crucem passus:
Tantus labor non sit cassus.

Weary, Thou for me hast lain
'Neath that saving cross of pain:
May such anguish be not vain.

Juste judex ultionis,
Donum fac remissionis
Ante Diem rationis.

Lord of vengeance, stern and just,
Grant the pardoning grace we trust,
Ere the day that calls our dust.

Solo: Tenor.

Ingemisco, tanquam reus:
Culpa rubet voltus meus:
Supplicanti parce, Deus.

Loud I cry in guilt's despair:
Flushing shame my features wear:
Thou, O Lord, Thy suppliant spare.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou who madest Mary free,
Thou who heard'st the robber's plea,
Gavest hope for even me.

Preces meæ non sunt dignæ;
Sed Tu bonus fac benigne:
Ne perenni cremer igne.

For some worthy prayer I yearn;
Still in mercy do not spurn:
May I not forever burn.

Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextra.

Where Thy sheep go, turn my way:
Drive me ne'er with goats astray:
Nigh Thy right hand make me stay.

Solo: Bass.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Ere the accursed their fate shall know,
Doomed to burn in flames of woe,
Call me where Thy sainted go.

Oro supplex et acclinis;
Cor contritum quasi cinis:
Gere curam mei finis.

Lowly, suppliant, I bend;
Contrite heart as sackcloth rend:
Take compassion o'er my end.

Quartet and Chorus.

Lachrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Huic ergo parce, Deus.

Day of weeping, Oh that day,
When from ashes floats away
Man of guilt to meet his rod:
Spare him then, O Thou our God!

Pie Jesu, Domine,
Dona eis requiem.
Amen.

Thou, Lord Jesu blest,
Grant to them Thy rest.
Amen.

III.

DOMINE JESU: OFFERTORY.

Quartet.

Domine Jesu Christe, Rex Gloriæ, libera animas omnium fidelium defunctorum de pœnis inferni et de profundo lacu: libera eas de ore leonis: ne absorbeat eas Tartarus: ne cadant in obscurum. Sed signifer Sanctus Michael repræsentat eas in lucem sanctam. Quam olim Abrahæ promisisti et semini ejus.

Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pangs of hell and from the deep abyss: save them from the lion's mouth: let not the pit swallow them: may they fall not into darkness. But let Thy standard-bearer, the holy Michael, bring them into Thy holy light. As Thou didst promise of old unto Abraham and his seed.

Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam. Quam olim Abrahæ promisisti et semini ejus.

Sacrifice and prayer bring we to Thee, O Lord, with praises: accept them for the souls of those whose memory we keep this day: let them pass, O Lord, from death unto life. As Thou didst promise of old unto Abraham and his seed.

IV.

SANCTUS.

Double Chorus.

Sanctus, Domine Deus Sabaoth. Pleni sunt cœli et terra gloria tua. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, Lord God of Sabaoth. Heaven and Earth are full of Thy glory. Blessed is He who cometh in the name of the Lord. Hosanna in the highest.

V.

AGNUS DEI.

Duet: Soprano, Mezzo-Soprano. Chorus.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, who takest away the sins of the world, grant them unending rest.

VI.

LUX ÆTERNA.

Trio: Mezzo-Soprano, Tenor, Bass.

Lux æterna luceat eis, Domine, cum sanctis tuis in æternum, quia pius es.

Let Thy light everlasting shine on them, O Lord, as on Thy saints forever; for Thou art merciful.

Requiem æternam dona eis, Domine; et lux perpetua luceat eis.

Rest eternal give them, Lord; and let perpetual light shine upon them.

VII.

LIBERA ME.

Solo: Soprano. Chorus.

Libera me, Domine, de morte æterna, in die illa tremenda, quando cœli movendi sunt et terra; dum veneris judicare sæculum per ignem.

Deliver me, Lord, from eternal death, on that dread day, when Heaven and Earth shall be moved; when Thou shalt come to judge the world with fire.

Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira.

Seized am I with trembling; and I fear the trial and the wrath to come.

Dies illa, dies iræ, calamitatis et miseriæ; dies magna et amara valde.

O that day, day of wrath, of trouble and of misery; day great and bitter indeed.

Requiem æternam dona eis, Domine; et lux perpetua luceat eis.

Rest eternal give them, Lord; and let perpetual light shine upon them.

The close of the work is extremely *piano:* with absolute stillness on the part of all, the audience will be able to hear it to the end.

BOSTON SYMPHONY ORCHESTRA

Music Hall, Cleveland.

SEASON OF 1890-91.

ARTHUR NIKISCH, - - Conductor.

Saturday Evening, May 2, At 8 o'clock.

PROGRAMME.

Weber – – – – – – – – – Overture, "Oberon"

Maillard – – – – – Aria from "Les Dragons des Villars"
Mrs. ARTHUR NIKISCH.

Grieg – – – – – – – Suite, "Peer Gynt," Op. 46
"Daybreak."
"The Death of Aase."
"Anitra's Dance."
"In the Halls of the King of the Dovre Mountains."
(The imps are chasing Peer Gynt.)

Saint-Saens – – – – – Rondo Capriccioso for Violin
Mr. T. ADAMOWSKI.

Songs with Piano.

a. C. K. Rogers – – – – "Kiss my Eyelids" (with violin obligato)
b. Gade – – – – – – – – – – – "The Goldsmith"
c. O. Weil – – – – – – – "Roses" (with violin obligato)
Mrs. ARTHUR NIKISCH.

Beethoven – – – – – – – Symphony No. 4, in B-flat
Adagio; Allegro vivace.
Adagio.
Minuet.
Allegro ma non troppo.

SOLOISTS:

Mrs. ARTHUR NIKISCH. Mr. TIMOTHEE ADAMOWSKI.

Descriptive and Analytical Notes prepared by G. H. WILSON.

Overture, "Oberon." **Weber.**

The overture to "Oberon" is too well known to need extended description at this time. The themes are from the opera. The opening movement, *adagio sostenuto*, almost wholly consists of fairy music, in the composition of which Weber scarcely had a superior. The magic horn begins, and the fairies answer by their presence. Next appears an echo of Sir Huon's march, played as he returns home from his successful mission. After this, the charming, fanciful music continues till a *fortissimo* chord from the full orchestra ushers in the *allegro con fuoco* section, which begins with a subject taken from the quartet, "Over the dark blue waters." Subsequently, the horn call is again heard, and the clarinet gives out a second subject,— the theme of Huon's song, "From boyhood trained,"— which is supplemented by a passage from the great scene for soprano, "Ocean, thou mighty monster." There is also a reference to the chorus of spirits who are directed by Puck to raise the storm which makes shipwreck of the lover's bark.

Weber wrote "Oberon" to please the English, and learned their language at the age of forty, that he might compose in the spirit of that people. In a letter to Kemble, he says, "The English opera is rather a drama with songs." Here lies the reason of Weber's departure in "Oberon" from the scheme of unity of musical drama achieved in "Der Freischütz." Moreover, he knew the English to be "partial to drastic effects, with strong nerves, not quick in their artistic appreciation, wedded to established forms, but in their phlegmatic constitution requiring strong stimulants."

Suite, "Peer Gynt," Op. 46. **Grieg.**

Daybreak.
The Death of Aase.
Anitra's Dance.
The Hall of the Mountain King.

Grieg, like Chopin, Dvorák, and Tschaikowsky, gets his inspiration from national sources. It came, however, with his maturity; for, though born in Norway, his early studies were conducted for the most part in Germany, and gave no distinct premonition of their future trend. Ole Bull may be

said to have discovered Grieg; for it was he who, on hearing the boy of fifteen play the pianoforte, insisted that he be sent at once to Leipzig, where he remained four years. After Leipzig, Grieg visited Copenhagen, then the literary and æsthetic centre of Scandinavia. Here, in 1863, when he was twenty years old, began his first serious acquaintance with the folk-songs of his people, from whose tender melancholy he has not since been parted. The influence and companionship of Richard Norkraak, a composer of great promise, who died young, must not be overlooked in tracing the development of Grieg's individuality. What came of their friendship Grieg has himself told: "The scales suddenly fell from my eyes when first I learned through him to understand Norwegian folk-melodies and my own nature. We united ourselves against the mingled Gade-Mendelssohn weakly-effeminate Scandinavianism, and struck out with enthusiasm into the new pathway which the Northern school is at present pursuing." Norkraak's songs, Kjerulf's romances, Ole Bull's "Visit to the Sater," and afterwards Björnson's poems and the dramas of Henrik Ibsen have had an ineffaceable influence on Grieg's music.

The dramatic poem of "Peer Gynt" was written by Ibsen in 1867,— a midway period in the career of one who is now occupying a share of the cultivated world's attention. This synopsis of the poem, or allegory, is presented: "The character of Peer Gynt is taken from one of the Norwegian folk-legends. He is a Norwegian Faust, whose superabundance of imagination will bring him to destruction if he is not saved by a woman. Peer Gynt is a peasant lad, whose parents were once well-to-do people; but the father is now dead, and the mother and son are living in great poverty. The lad is full of great ideas, and has many wonderful plans for the future. These he confides to his mother, who, notwithstanding his wild ways and fantastic ideas, believes in him. His youthful arrogance knows no bounds. He goes to a wedding and carries off the bride to the mountains, where he afterwards deserts her. During the night, he wanders about, and meets with some frolicsome dairy-maids. He harbors at last in the hall of the King of the Dovre Mountains, where he falls in love with the king's daughter, but is finally turned out of doors. He returns home, where he finds his mother, Aase, on her death-bed. After her death, he sails for foreign climes, and lands, after the lapse of many years, a rich man, on the coast of Morocco. In one of the Arabian deserts, he meets Anitra, the daughter of a Bedouin chief. She only succeeds in captivating him temporarily, and leaves him. Peer Gynt dreams about Solvejg, the love of his youth, who faithfully has been waiting for him, and to whose arms he at last returns, old and gray."

The suite played to-day is a reduction of the voluminous music Grieg composed for the production of the drama on the stage. The first movement, Daybreak, *allegretto pastorale*, is scored for small orchestra. The second, *andante doloroso*, consisting of four measured periods for muted strings, is a funeral march. The third, *tempo di mazurka*, is written for divided strings and triangle. The fourth, *alla marcia e molto marcato*, a somewhat grotesque march, is scored for full modern orchestra, and pictures the imps tormenting Peer Gynt.

Grieg is now living in Bergen, Norway. Of late, in company with his wife, who is a singer, he has made a number of professional tours, appearing both as pianist and conductor.

Symphony No. 4, in B-flat. **Beethoven.**

Adagio; Allegro vivace.
Adagio.
Minuet.
Allegro, ma non troppo.

The fourth symphony, finished in 1806, lies between two greater ones, an expression of the absolute sunshine and gayety which came so rarely into Beethoven's life. It followed the "Eroica" after two years, and antedated the one in C minor (No. 5) by two years. The symphony stands in great contrast to those which preceded it, not alone because its theme is less mighty than the "Eroica," — a painter does not use battle tints at all times, — but because of the new manner and constant surprises in style it opens. Beethoven's versatility was extraordinary, scarcely ever does he repeat himself. Each of the nine symphonies is different from all the others, and each *introduction*, *allegro*, *andante*, *scherzo*, and *finale* is quite distinct from each corresponding movement of the other eight. Trusting the reader will find in the extracts which follow from a new analysis of the symphony by Sir George Grove profitable reading, these introductory remarks will not be extended beyond noting the fact that the score calls for only one flute, instance of a Beethoven innovation, like which are the "false entry" in the first movement of the "Eroica," where the second horn is favored beyond the first, and the difficult passage for fourth horn in the slow movement of the Choral Symphony.

The following constitutes a reduction with minor alterations of Mr. Grove's analysis: —

First Movement.

"The fourth symphony, like the first, second, and seventh of the nine, opens with an introduction (*adagio*) to the first movement proper (*allegro*

vivace). It commences with a low B-flat *pizzicato* and *pianissimo* in the strings, which, as it were, lets loose a long-holding note above and below in the wind, between which the strings move slowly in a mysterious phrase, in the minor of the key (B-flat), the bassoon and double basses answering at a bar's interval.

"After twelve bars the strings again emit the *pizzicato*, and the slow unison phrase is repeated, this time leading enharmonically from G-flat into F-sharp. A third time the *pizzicato* note is heard, this time to lead into a solemn progression of the basses, marching on like fate itself. As the close of the introduction (thirty-eight bars) is approached, the tone brightens, and the *allegro* bursts forth in B-flat major. This is of the most bright and cheerful character throughout. The principal subject, in *staccato* notes, succeeded by a smooth passage for the wind, and ending with a burst on the final chord, is gayety itself. The connecting portion between the first and second subjects is delightfully free and spontaneous. The *staccato arpeggio* figure of the former is kept constantly in view, and great freedom and life are given to it by the stimulating *tremolo* figure of the violins.

"At the end of the section we have a specimen of the syncopations which form a feature throughout this work,— the notes seem almost to be tumbling over one another in their eagerness to get to the second subject, or rather the group of melodies which form it. The sportive conversation of the bassoon, oboe, and flute, the equally sportive 'canon' of the bassoon and clarinet, as near triviality, perhaps, as Beethoven could allow himself to approach, and the strange sequential passage which connects them, are all as gay as gay can be, and the movement has, as already remarked, not one sombre bar. Even the mysterious and magnificent *crescendo*, in which the drum takes so remarkable and original a part, does not impart any cloud of seriousness into the general picture, nor do the frequent and lengthened syncopations and forcing of rhythm. In the middle portion of the movement a beautiful melody (violins and 'celli) is introduced as an accompaniment to the principal *staccato* subject, out of which it bursts in the most spontaneous manner, and to which it forms the finest contrast. This delicious tune is given five times consecutively by alternate wind and string, and then, when one has become fondly attached to it, vanishes, and is never heard again,—a good instance at once of Beethoven's wealth and of his power of repression. The working out, of which the last example forms a part, is one of the most ingenious and effective of all the nine.

"The care with which Beethoven marks his *nuances*, and other indications for the players, has been often noticed, but is nowhere more conspicuous than here."

Second Movement.

"The second movement (*adagio*) is not only an example of the celestial beauty which Beethoven (the deaf Beethoven) could imagine and realize in sounds, but is also full of the characteristic of the great master. It opens with a bar containing three groups of notes, which serve as a pattern for the accompaniment of a great portion of the movement, and also a motto or refrain,— now in the bassoon, now in the basses, now in the drum, whose intervals may indeed have suggested its form. We venture to call it the drum-figure.

"The *adagio* is in strict 'first movement' form. The first and second subjects are duly succeeded by a 'working out,' which, though only twenty-four bars long, is sufficient to make the *reprise* of the first subject in a florid form in the flute welcome. The repetition of the previous material is itself quite *en règle*, and is ended by a pedal on the drum-figure, and by a *coda* of eight bars. The connecting link of eight bars between the first and second subjects — all the movement is on rather a small scale, though broad enough in style — is formed on a beautiful phrase, which gains a special charm from the electric force with which its principal note is thrown off. Note, on its repetition, the two bars of delightful counterpoint in contrary motion of bassoon and viola. The second subject is a melody more passionate, though hardly less lovely than the first. In both these cases, as if the great master knew what beautiful tunes he had made, he has marked them with '*cantabile*,' a word which he would seem only to employ when it has a special significance. The working out, though short, is interesting, and toward the close deeply impressive, and the whole forms one of the loveliest poems ever produced. 'Believe me, my dear friend,' says Berlioz, who, with all his extravagance, was a real judge of Beethoven,— 'believe me, the being who wrote such a marvel of celestial inspiration was not a man. Such must be the song of the archangel Michael as he contemplates the world's uprising to the threshold of the empyrean.' The *adagio* also furnishes a capital instance of Beethoven's droll caprice in interpolating the four bars of play between the first and second fiddles simply to end on the same chord as they began on."

Third Movement.

"The *minuet* is remarkable, among other things, for its unlikeness to a dance minuet, for its syncopations, and the way in which a phrase of common time is forced into 3-4 rhythm, a contrivance by which great nervousness and piquancy are imparted to the first subject.

"It is, in fact, though denominated '*minuet*,' a great abandonment of that

old dance tune, and has many features of the '*scherzo*' proper. Haydn, before he died, commenting on some * pedantic rules of the theorists, said: 'What nonsense is this! Instead of such trifling, why does not some one give us a really *new minuet?*' Coming from the man that had composed more minuets than any one else, this is very remarkable. It is still more so when we recollect that at the time he said it the minuet to Beethoven's first symphony, and not improbably even that now before us, had been written and performed, both being emphatically the 'new minuets' which the patriarch was desiring to have; though it is not unlikely that Haydn never heard of any of Beethoven's symphonies. Had he done so, his condemnation of the trio in C minor (Op. 1, No. 3) makes it doubtful whether he would have approved of them. What *could* his opinion of the 'Eroica,' for instance, have been? But to return to our *minuet.*

"The second section continues in the same vein, and introduces a phrase which is at once harmony and melody (bassoon and 'celli), and which leads back to the resumption of the first theme. The trio (a trifle slower), with the melody in the wind instruments, and saucy interruptions of the violins, is not only a delicious contrast to the *minuet*, but also one of the tenderest and most refined things in music.

"The trio is also peculiar in being repeated a second time (instead of appearing only once, after the usual custom), a step which Beethoven appears to have been the first to take on this occasion, and which he adopted in the seventh symphony, thereby probably giving a hint for the two trios in Schumann's symphonies, Mendelssohn's Cornelius March, etc. Notice the charming inquiry with which the horns end this movement, 'as if,' says Schumann, 'they had one more question to put.' In fact, the last three bars are an addition to the rhythm of the piece, as will be seen by looking back to the first occurrence of the *scherzo.*"

Fourth Movement.

"But lively, serene, and piquant as are these three movements, they are all surpassed by the *finale*, which is the very soul of spirit and irrepressible vigor. Here Beethoven represses somewhat the syncopations and modifications of rhythm which are so prominent in the first and third movements, and gives the violins a rapid, busy, and most melodious figure, which is irresistible in its gay and brilliant effect, while the movement as a whole is perfectly individual and distinct from that of the first *allegro.* It is as much a *perpetuum mobile* as any piece ever written with that title.

"The figure alluded to begins the movement, and is made especially char-

* Griesinger's "Biographical Notes," p. 114.

acteristic by the rhythm of its last notes, the four last bars, and especially the three last notes of the phrase, having a remarkable way of staying in one's ears. Besides this subject, there is a second (enters upon the oboe, followed by the flute), with alternations of wind and string.

"The working out is not less lively or humorous than the first section. It begins with an extension of the semi-quaver figure *crescendo*, culminating in a tremendous unison B-natural, which has all the air of a false alarm, but does not disturb the basses in their pursuit of the original idea. 'House afire,' shouts the orchestra. 'All right: we have still our work to do,' say the basses. This introduces a little phrase, on which the bassoon, clarinet' and oboe converse in charming alternation, with gay *sforzandos* from the strings; and the working out ends with an irresistible flourish for the bassoon, who can hold his tongue no longer. But we will not enumerate the many other features of this beautiful and irrepressible *finale.* Though full of drollery, Beethoven is constantly showing throughout how easy it is for him to take flight into a far higher atmosphere than mere fun. The movement places him before us in his very best humor,— not the rough, almost coarse play which reigns in the mischievous, *unbuttoned** passages of the *finales* to the seventh and eighth symphonies, but a genial, cordial pleasantry, the fruit of a thoroughly good heart and genuine inspiration. What can be more touching than the passage in which he says, 'Good-bye,' in a tone of affection as unmistakable as if he had couched it in words, a passage doubly interesting, because it is a simple repetition of the first three bars of the figure which opens the movement, put into double the original time, a practice which Beethoven has used eleswhere — for instance, at the end of the overture to 'Coriolan'— with the happiest and most dramatic effect?"

* Beethoven's own word,— *aufgeknöpft.*

Boston Symphony Orchestra

Lyceum Theatre, Detroit.

SEASON OF 1890–91.

ARTHUR NIKISCH, Conductor.

First Concert, Monday Evening, May 4, At 8 o'clock.

PROGRAMME.

Berlioz – – – – Overture, "Benvenuto Cellini," Op. 23

A. Thomas – – – – – – – Aria, from "Mignon"

Mrs. ARTHUR NIKISCH.

Tschaikowsky Andantino and Scherzo from Symphony No. 4, in F minor

Servais – – – – Fantasie for 'Cello, "O Cara Memoria"

Mr. ANTON HEKKING.

Songs with Piano.

a. Goldmark – – – – – – – – – – "Die Quelle"
b. Liszt – – – – – – – – – – "Liebeslust"
c. Brahms – – – – – – – – – – "Vergebliches Standchen"

Mrs. ARTHUR NIKISCH.

Raff – – – – – – – Symphony No. 3, "Im Walde"

In the Daytime (Allegro). In the Twilight (Largo). Dance of the Dryads (Allegro assai). Night: Silent breath of night in the forest; Entrance and departure of the wild hunt with Frau Holle and Wotan; Break of Day (Allegro).

SOLOISTS:

Mrs. ARTHUR NIKISCH. Mr. ANTON HEKKING.

Historical and Descriptive Notes prepared by G. H. WILSON.

Boston Symphony Orchestra

Lyceum Theatre, Detroit.

SEASON OF 1890–91.

ARTHUR NIKISCH, Conductor.

Second Concert, Wednesday Evening, May 6, At 8 o'clock.

PROGRAMME.

Goldmark – – – – Symphony, "Rustic Wedding," Op. 26

Wedding March, with Variations — Moderato molto.
Bridal Song — Allegretto.
In the Garden — Andante.
Dance — Finale, Allegro molto.

Weber – Aria from "Freischuetz," "Wie nahte mir der Schlummer"

Miss MARIE JAHN.

Lalo – – – – – – – Rhapsody for Orchestra, in A

Songs with Piano.

a. Rubinstein – – – – – – – – – – Es blinkt der Thau
b. Wagner – – – – – – – – – – Wiegenlied
c. Lassen – – – – – – – – Voglein wohin so Schnell

Miss MARIE JAHN.

Wagner – – – – – Waldweben from "Siegfried"

Wagner – – – – – Prelude, "Die Meistersinger"

Soloist, Miss MARIE JAHN.

Historical and Descriptive Notes prepared by G. H. WILSON.

For descriptive analysis of this programme see page 10.

Benvenuto Cellini, an Italian goldsmith, flourished during the years 1500–1570. He was also distinguished as a sculptor, and by his engraving in metal, coins, medals, and the like. His career was exciting. Now a frequenter of courts, and now an exile, his life was one of constant adventure. The most celebrated specimens of his handicraft are a richly ornamented salt-cellar in the imperial gallery at Vienna and a magnificent shield at Windsor Castle. Of his large works, the bronze group of Perseus and the Head of Medusa are to be found at Florence. Cellini's father wished to make him a musician, but he hated music. The father of Berlioz wanted his son to study medicine, but the composer of the opera of "Benvenuto Cellini" hated physics. With more or less truth, several composers besides Berlioz have written operas founded on the career of Benvenuto Cellini: Franz Lachner, Munich, 1837; Rossi, Turin, 1844; Bozzano, Genoa, 1887; Diaz (French, 1865), opera performed only recently; and Saint-Saëns, who calls his work "Ascanio" (a character with historical justification, portrayed by Berlioz's librettists).

Berlioz's librettists are M. Alfred de Wailly and M. Auguste Barbier. Their book is based in part upon the *Mémoires* of Benvenuto Cellini. The scene of the opera is laid in Rome, under the reign of Pope Clement VII., and the action takes place during the Carnival season.

Of the "brilliant failure" of his first and only opera, "Benvenuto Cellini," on the occasion of its production in Paris in 1836, and in London in 1853, Berlioz has given most amusing accounts in his *Mémoires*. He sums up the Paris account by saying: "At last the opera was played. The overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity. Nevertheless, it was given three times, after which Duprez threw up the rôle of Benvenuto, and the work disappeared from the bills, not to appear till long afterwards, when A. Dupont spent *five whole months* in studying the part, which he was frantic in not having taken in the first instance." Subsequent revivals of the opera — at Weimar under Liszt (1852); at Hanover, von Bülow, conductor (1879); at Leipzig, Nikisch, conductor (1883); and at Carlsruhe, Mottl, conductor (1886) — have gone far to reverse the unfavorable verdict of Paris and London, though they have not yet secured for it the popularity of a standard work. The following lines of analysis of the overture are from the pen of Mr. C. A. Barry: —

"The overture, which is based upon themes from the opera, commences *allegro deciso con impeto* with one which may be regarded as representative of Bevenuto Cellini's bold and daring spirit, as instanced by his devotion to his art as well as to his lady-love, Theresa. For, like a Wagnerian *Leitmotiv*, it not only runs throughout the overture, but, under many disguises, crops

up again and again in the opera. At the outset this 'Cellini' motive, as it might be called, enters. It is worked up to a *fortissimo*, and after a pause is interrupted by a *larghetto* in 3-4 time. At the outset the bold and solemn melody of the cardinal's air in the last act is given out by the basses *pizzicato*, with a counter-subject of a tender character superimposed upon it by the upper wood-wind. This counter-melody is then transferred to the strings, against a gently rippling accompaniment for flute, oboe, and clarinet in semi-quavers. Its treatment in this manner, which occupies a considerable space, is at length brought to a tonic full close; and, after a sudden and unexpected modulation to E-flat, the cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins *con sordini*, and flute and oboe alternately. Up to the end of the *larghetto* it may be said technically to have been occupied with the introductory section of the overture.

"With a resumption of the *tempo primo* the 'Cellini' motive (No. 1), somewhat modified both in its scope and treatment, now re-enters as the principal subject of the quick movement. Having been extended and brought to a tonic full close, it is followed by a second subject: the extension of this is complemented by a passage of transition, and, after sundry allusions to the 'Cellini' motive, leading to a third subject,— technically speaking the 'second subject' proper. This consists of a modification of Theresa's air in the first act of the opera, where it occurs in triple time. Bearing in mind that from time to time it is broken in upon by the triplet figure of the 'Cellini' motive, we pass on. Its partial repetition, with the addition of sundry melodic embellishments, leads at once to the 'working out' section, in which fragments of three of the leading subjects are subjected to an extended treatment. The concluding section, which partakes more of the character of further development than of recapitulation, opens with a fresh presentation of the 'Cellini' motive in full and *fortissimo*. As a climax, the cardinal's air, which before was assigned to the basses alone in crotchets, is now given out in semi-breves by the full force of the wind band, and heard in conjunction with the second subject played by the strings, supported by drum-chords in three-part harmony. The cardinal's motive holds its own to the last; and the overture, in accordance with the spirit of the opera, ends triumphantly."

The second overture to "Benvenuto Cellini," played before the second act of the opera, is the one known as "Le Carnaval Romain."

Andantino and Scherzo from Symphony No. 4, in F minor. Tschaikowsky.

Peter Illitsch Tschaikowsky did not adopt the profession of music until after he had fitted for that of law and had accepted a post at St. Petersburg in the Ministry of Justice. When Anton Rubinstein founded the National Conservatory of Music at St. Petersburg in 1862, Tschaikowsky

entered its classes, studying harmony and counterpoint under Zaremba and composition under Rubinstein. While at the Conservatory, he won a prize medal for the composition of a cantata on Schiller's ode, "An die Freude." In 1866 Nicholas Rubinstein established the New Conservatory of Music at Moscow, and invited Tschaikowsky to a professorship, which he held for twelve years. Tschaikowsky has been a busy composer. His more important works include eight operas and ballets, five symphonies, symphonic poems, concertos, and lesser works for orchestra, and chamber music. Of his larger compositions the following have been heard in Boston: Piano Concerto in B-flat, Oct. 25, 1875, at Thomas concert (Von Bülow); Feb. 21, 1885, at Boston Symphony concert (Mr. Lang); Two Movements from Suite, Op. 45, by Philharmonic Orchestra, on Jan. 15, 1881; "March Slav," by Boston Symphony Orchestra, on Feb. 24, 1883; Overture Fantaisie, "Romeo and Juliet," by Boston Symphony Orchestra, Feb. 8, 1890.

The selections from Tschaikowsky's F minor symphony played to-day are an *andantino*, *in modo di canzona*, and *scherzo*, *pizzicato ostinato*, its two middle movements, the *andantino* following an extraordinarily long and complex first movement, the *scherzo* preceding a vigorous *finale*, in which there is more that is typical of the rough Russian than in either of the extracts chosen for performance to-day.

The *andantino* employs two principal subjects, or, after the manner of the song form (*in modo di canzona*), a principal subject and its episode. The main theme in B minor is first given out by the oboe. *Semplice, ma grazioso*, the composer marks this lingering melody of twenty bars, which is accompanied throughout its first statement by the strings *pizzicato* on the first beat of the measure. No sooner has the oboe finished the song than the violoncellos take it up, the accompaniment of long, gently moving notes resting in the wood-wind and horns, the basses picking out the harmony in almost inaudible tones. The strings now take the tune, changing it a little to a fuller harmonized accompaniment in the wind division; the parts thicken, reaching a crescendo *ff*. After the climax, the violins play a variant of the theme in groups of sixteenth notes, which leads into a statement of the original melody by the bassoons and violoncellos in unison: the strain half-ended, the first violins supplant the bassoons. Meanwhile, the flute and clarinet attract notice because of their florid accompaniment. The progress of the melody among the strings will be easily followed to the change of key which introduces the episode, *più mosso*. This subsidiary in the major becomes quite active during its brief prominence. First given out by the clarinets and bassoons, it is taken up by the strings, which hand it over to the full wind band. Graceful changes of contour mark its progress, the rich accompaniment offering a decided rhythmic contrast. The ultimate triplet chords of the full-toned brasses will scarcely pass unnoticed. Gradually calming after this dramatic outburst, the strings modulate deliberately into the key of the opening section, and the chief theme of the *andantino* reappears with all the expressiveness the first violins *cantabile* can bestow upon it. Fanciful figures, short chro-

matic passages, are a feature of the accompaniment until the melody, in broken portions, is handed up through the clarinet and oboe to the topmost flute: the violoncellos, then the bassoons, are the voices which next take up the song; and they end it 'mid the musings of their soft-spoken companions.

The explanatory phrase, *pizzicato ostinato*, appended to the *scherzo* movement, indicates the continuous use of some distinctive melodial figure or group of notes, the strings being pinched or twitched with the finger producing a *staccato* effect, the other instruments for the most part being blown or struck *staccato*. The composer employs two principal ideas in the movement, which is scored for full modern orchestra, omitting harp. The first one, *allegro*, F major, a rollicking theme, appears at the start harmonized for the strings, which state it and play with it for about one hundred measures, the thread of the idea never being lost. A quick ascending *arpeggio* leads to the second principal phrase, *meno mosso*,— played slower than the preceding,— in the key of A. This appears as a duet for oboes and bassoons, the significant feature of which is the *gruppetto* in the fifth measure, appearing again in the ninth, and later on *ad infinitum*. The original tempo is introduced by fifteen measures of quiet chords from the full brass and tympani. This is found to be a clever prelude to the reappearance of the theme of the *meno mosso* section which comes in upon the clarinet, solo, the faster tempo making the tune more gay than before,— an effect which the saucy piccolo heightens by its intrusions. The unique accompaniment from the corps of brasses, never once changing from strict time, is interesting. Through a series of alternating measures the first theme is reached in the key of F. The strings take it as before. Features of the closing section of the movement are the tossing about of the opening phrase of the theme between the wood-wind and the strings, the unison use of the *gruppetto* figure of the *meno mosso* section by the wood-wind against a full harmony (*pizzicato* chords) in the strings and soft brasses. The end of this ingenious movement, which, as a *tour de force*, may be classed with the *finale* of Moszkowski's Suite, Op. 39, is almost inaudible, the tune dying out in a descending *arpeggio* among the strings.

Symphony No. 3, "Im Walde." **Raff.**

IN THE DAYTIME (*Allegro*).— IN THE TWILIGHT (*Largo*); DANCE OF THE DRYADS (*Allegro assai*).— NIGHT: SILENT BREATH OF NIGHT IN THE FOREST; ENTRANCE AND DEPARTURE OF THE WILD HUNT WITH FRAU HOLLE AND WOTAN; BREAK OF DAY (*Allegro*).

Joachim Raff, though born a Swiss, was all his life a good German. Midway in a university career a reverse of fortune obliged him, in his eighteenth year, to accept a situation as teacher. Meanwhile, however, without systematic instruction in music, he had studied the piano, violin,

and organ, and composed some. In 1843 he sent some of his compositions to Mendelssohn, who recommended them to the publishing house of Breitkopf & Härtel, who accepted them. This encouragement determined Raff's future. Franz Liszt, on passing through Switzerland in 1845, became interested in him; and ten years later, when the great pianist had retired to Weimar, Raff was for a time one of his household of artists. While at Weimar, Raff, who previously had proved his ability to wield a forceful pen, wrote a pamphlet defending Wagner's theory of the lyric drama. The Wagner-Liszt published correspondence contains references which bespeak Wagner's interest in the young composer. Before Raff left Weimar for Wiesbaden, Liszt had produced his opera of "King Alfred." From 1855 to the summer of 1882, when he died, Raff lived either at Wiesbaden or Frankfort, devoting himself to teaching and composing.

Our composer, whose early career was not without its deprivations, wrote much,— at first what was marketable,— and in nearly every branch of musical art. Three operas, twelve symphonies, several suites, overtures, concertos, etc., are numbered among his larger compositions. In choral forms and in the department of chamber-music he was particularly fertile, while his pianoforte pieces are legion. Seemingly an endless source of melody, Raff, in the higher forms of composition, notably the symphony, shows himself a master in his treatment of themes, one critic ranking him next after Beethoven in this respect.

The "Im Walde" symphony, greatest of the twelve, both affirms and contests a purpose which with Beethoven amounted to principle. The first and second movements are pure expressions of feeling, transcripts of impressions; but the third possesses the opposing quality of musical delineation.

The following sketch of the "Im Walde" symphony is probably that published in the London Musical Record for 1875: —

Part One.

"The first part represents in a general manner the feelings of a lover of nature in the forest, on a summer's day. The movement (*allegro*) has three principal themes, and is cheerfully suggestive of the exhilaration produced by the pure and aromatic air of the woods, and of the joyous life of animated nature.

Part Two.

"The second part, 'Twilight,' has for its first movement a reverie (*largo*), which opens with mysterious harmonies for the strings, leading into the dominant-seventh chord of the key,— A-flat: whereupon the clarinet takes

up a recitative, which in turn leads into the principal theme of this movement, a lovely melody introduced by the strings and bassoons. This theme is shortly after taken up by the harps and violas with flute accompaniment in sextuplets. An episode in E major follows: it contains some curious instrumental effects, suggestive of the roaring of wild beasts, and gradually leads back to the key of A-flat, when the principal theme returns, sustained by solo violoncello and violas. The accompaniment here of muted strings is a charming bit of musical realism, and brings vividly to mind the hum of myriads of insects. Towards the close of this movement we again hear the principal theme,— strings and bassoons, with rhythmical prolongations, during which tender strains, in recitative style, are played by the clarinet, somewhat as at the beginning. The second movement of this part (*allegro assai*, 3-4 time, D minor) forms the *scherzo* of the symphony, and is entitled 'Dryads' Dance.' It presents at times reminiscences of the *scherzo* in Mendelssohn's 'Midsummer-Night's Dream' music. The main subject is introduced by two flutes, the strings accompanying *pizzicato*. A second subject is a long and uninterrupted passage of runs for the first violins. After the trio in A major, in which the very high sustained tones of the first violins occur, a return is made to the main subject in D minor. Soon we meet our old acquaintance, the principal theme of the reverie, in 3-4 time, D major, played — let us say sung — by the violoncellos and first violins, while the two flutes keep up the general character of the *scherzo* in their accompaniment. Again a return is made to D minor, and the movement closes with a fine *crescendo* effect."

Part Third.

"The third part ('Night in the Forest') begins with a melody in octaves for violoncellos and contra-bass, afterwards taken up by violas and second violins, then by the first violins, after that by the horns, and lastly by violoncellos and bassoons, each time in the same key, F major. The music now begins to take on an agitated and mysterious character, indicating the approach of the wild huntsmen, with Frau Holle and Wotan. The first violins, while the basses are constantly sounding the same tone, F, give out a new subject of three measures, repeated in the fourth above, then a minor third higher, then a major third above, this being the octave of the starting-point; hereupon the three changes of key are repeated in the same ascending order. Meanwhile, the theme is more and more strengthened by the gradual addition of the various instruments; and, when it has been repeated in the upper octave, a burst of sound from the whole orchestra announces the arrival of the wild huntsmen. The music which follows has much of the wildness and dramatic character of the spectral ride in the composer's 'Lenore' symphony. The theme of three measures, mentioned above, frequently recurs, sometimes, however, with a different treatment made to descend from an upper octave through the three changes of key to

a lower one. It dies away, finally, in the lower register of the bassoons, thus suggesting the departure of the wild huntsmen. Day now begins to break ; the opening melody of this movement is again heard, first on the bassoons, then on the first violins, but abbreviated, after which the horns take it up and play a few measures. It is soon after resumed by the horns (with the second violins), and played entire in its original key, F, and in augmented rhythm, while the first violins accompany with runs without interruption till the change into 3-2 time, when we have a fragment from one of the themes from the first part 'Daytime,' and the symphony is brought to a close."

Wedding March, with Variations — Moderato molto.
Bridal Song — Allegretto.
In the Garden — Andante.
Dance — Finale, Allegro molto.

About seven-and-twenty years ago a Saxon count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying music. The result was that, through the generosity of the composer, the struggling genius was enabled to develop his powers, and finally to produce two lyrical works which never fail to draw a closely packed audience in more than one large German town, especially in those of Saxony. The young man's name was Carl Goldmark,— thus wrote an enthusiastic Dresdener. Goldmark is a Hungarian, born in 1832, whose musical education was gained at the Vienna Conservatory. He began by studying the violin, but soon developed a taste for composition; and it is Goldmark, the composer, who is known in two hemispheres.

Goldmark cannot be called a prolific composer; for, although, besides his larger works, he has written chamber-music, overtures, and most delightfully for voices, the sum numerically of it all is not great. More than a half score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out; while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887) heard the one in E-flat. A Viennese critic wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhäuser' period. From Meyerbeer and Wagner, Goldmark gets the passionateness of his song, his pompous effects, his orchestral gorgeousness, and at the same time a certain excess in these things."

The symphony played to-day does not mirror Goldmark's excesses; that is, the kind pointed out by the Viennese writer. When it was written, this modern colorist had not matured his style; and yet 'tis music which is full brave enough for the simple subject it depicts. In style, the "Rustic Wedding" seems to discard the abstract form of the classic symphonies, assuming the programme shape; yet its general framework bears relation to the form fixed by the older writers of symphonies. The first movement illustrates the greatest innovations, it being almost alone of its kind in passing over the sonata form of first and second subjects, episodes, working out, reprise, etc.

A compilation has been made for this programme, describing the structural points of the work: —

First Movement.

"'The Wedding March.'* — This is a theme with variations.

"The march is played by the 'cellos and basses in octaves. It is in two strains, the first of sixteen, the second of twenty-three bars. It is all of the same character, except five bars of minims, which occur near the end.

"In the first variation, the theme is played by the first horn, accompanied by the other horns and by a moving bass in the strings. After the first eight bars, the clarinets, and then the flutes, come in with a fresh melody. In Variation 2, *poco animato*, the violins make their first appearance. Variation 3, *allegro*, is for the full orchestra, loud and boisterous. Variation 4, *andante con moto*, is in the minor, with a melody *espressivo* in the violins, quite a contrast to the last. Farther on, the violas have a florid accompaniment, afterwards doubled by the second clarinet. Variation 5, *allegretto*, is in the major again. The theme is now in the basses, reinforced by bassoons and horns. Variation 6, *allegro vivace*. Here again the theme makes itself felt in the bass (horns and bassoons), the flutes and violins maintaining alternately a playful accompaniment. Variation 7, *allegretto pesante*, in the minor, is a curious piece of part-writing, and of irregular accents. In Variation 8, *allegro scherzando*, the altos, basses, and bassoons are not employed. The first violins are 'divided' (that is, play two parts), and the strings are doubled, *staccato*, by flutes, oboes, and clarinets. Variation 9, minor, *allegretto quasi andantino*, has the theme suggested in the bass, and an independent melody, imitated between the flute and the violin. In Variation 10, major again, *molto vivace*, the first violin has a rapid, brilliant figure throughout; and the theme is indicated by the basses and strings, *pizzicato*. Variation 11, minor, *andante con moto*, has again an independent melody, but different from anything that has occurred before, first in violin and oboe, next in clarinet and violin. Later on, the melody is transferred to the clarinet. Variation 12, *moderato*, is in the key of B major. An entirely independent melody, of the character of a village tune (itself founded on the theme), is prominent in the oboe, and is accompanied by the bassoons, and by separate figures, of smooth *legato* character, in the flutes and clarinets. Some quaint work follows between two violins and viola solo. Variation 13, in the *tempo* of the original theme, is the last, and closes the first movement of the piece."

Second Movement.

"The second movement is a *Brautlied*, or nuptial song, which we may

*Mr. Dwight once wrote: "The 'Wedding March' by Goldmark is a singular affair. The quaint rustic theme is first hummed over in soliloquy by the basses. Then the outline is filled in with all the instrumental colors. Then issues a long series of variations most fantastical, some stately and some droll, some more than serious, even mournful. It were a curious wedding procession to *see*, made up of all manner of parties in all manner of moods. The crying mood is as frequent as any, for some go by with handkerchiefs to eyes, apparently; then a merry, wild set, tossing up their caps and flinging fire-crackers and torpedoes; others seem capering on hobby-horses; others walk grave and thoughtful; others march in knightly pomp and military splendor. All the variations are ingenious, full of quaint devices; and a few, toward the end, especially, have wealth and beauty of expression. But, strangely, the whole course comes round to where it began, and dies out in the old soliloquy. What does it mean? It is a thing which one could hear more than once, if only for the clever feats of instrumentation."

suppose to be sung by the friends and well-wishers of the bride. It has a second part, with a tender tune in the oboe (as if one of the bridesmaids had stepped forward), accompanied by the theme of the march in the basses."

Fourth Movement.

"The fourth movement is entitled *Im Garten* (In the Garden), and suggests an intimate conversation of the bride and bridegroom, and of other lovers who may be presumed to be about shortly to follow their example. The first portion is accompanied throughout by the lower strings, in syncopated chords. The time then slackens a little, and a new *motif* appears ('cellos, then violins), which is evidently charged with passion. The whole of this section is full of question and answer, and proposal and response, with constant climaxes and variations of feeling."

Fifth Movement.

"The *finale* is a dance. After a couple of bars, *fortissimo*, the first theme starts off like a fugue, the second violins leading, then the violas, then 'cellos and basses, and lastly the first violins. The second is quite its opposite in character. It is all very animated and attractive. There are many episodes in the course of the movement, the most noticeable being a return to the garden scene."

Rhapsody for Orchestra, in A. **Lalo.**

Andantino: allegretto.
Presto.

Mr. Edouard Lalo, though a native of Spain, has passed the greater part of his life in France (Paris), and is now closely indentified with the more modern French school, which includes Massenet, Godard, Saint-Saëns, and Widor. In former years he was the viola-player of the celebrated Mauria Quartet of Paris, but it is as a composer that he has become distinguished among his *confrères*. His compositions include considerable chamber-music: a *trio*, in A minor, Op. 26, being accounted a work musically sound; a ballet, "Namouna"; several rhapsodies for orchestra; the "Fantaisie Norwégienne," and the "Symphonie Espagnole," for violin and orchestra; a symphony; and the opera "Le Roi d'Ys." It is said of the composer that at one time he gave up in despair the idea of writing any longer, and spent a considerable period without producing any new works. But meantime his reputation began to spread abroad, and in Germany especially. At last the Paris autocrats Messrs. Lamoureux and Colonne obliged their audiences to listen to him, which brought to him public attention, and, at last, popularity. Of the composer's larger works only the two pieces for solo violin and orchestra and the Rhapsody played to-day have been heard in Boston.

In its original form as a "Fantaisie Norwégienne" for violin and orchestra, it was played (by Señor Sarasate) at the concert given by the Société Nationale, Paris, April 20, 1879. The first movement has undergone no very important change save such as is necessitated by the removal of the solo instrument; the second movement is entirely new. The remodelled work was first heard at the Concert du Châtelet, on October 26, 1879, and has been frequently played since both in France and Germany.

It is scored for full modern orchestra, including piccolo, a quartet of trumpets, cymbals, great drum, tambourine, harp, and six instead of the usual five string parts, the violins being thrice divided. The first of the two chief divisions of the work is more rhapsodical in character — that is, more fragmentary and disconnected — than the second. It begins in the key of A, *andantino*, 6-8 time, with two measures for full orchestra *ff*. A little link of six measures in which the violins and clarinets appear to be conjuring a theme leads to a modulation and a change to 3-4 time. The strings whirl around in the new *tempo*, acquiring a rapid *crescendo*, out of which comes a sudden *arpeggio* for flutes and clarinets, then a chord on the harp, and off and away are the first violins with a positive theme,— all in the space of two measures. For eleven measures the instruments play upon this theme, a unison handling of it by the 'cellos and bassoons being a prominent feature. The strings end the period with three measures of vigorous unison, leading into a return of the original key and a recurrence, during four measures, of the link episode already noticed. The first violins — the strings, soft brasses, and wood-wind furnishing a gradually thickening harmony — now give out a new subject, which the composer marks *appassionato*. Tiring of this at the seventh measure, they take a downward flight, the brasses meet them at the finish, a full chord comes from the orchestra, and after two measures the link episode is entered for the third time. The composer, having remained undecided long enough, now takes a straight course in a piquant *allegretto* movement, 2-4. The tambourine, cymbals, triangle, harp, and strings *pizzicato* establish the mood, and at the third measure the clarinets tell us what the theme is; the fiddles take it in charge shortly, and make merry for fifteen measures, the features of the accompaniment which the ear first caught being maintained, while others are added. A repeat from the beginning of the *allegretto* is made. On arriving at the double bar the second time, the 'cellos lead off with a tune quite as merry as the other; the first violins take this up, and, elaborating it, bring it to a *crescendo* with the aid of the brasses and wood-wind. Then the strings, except the basses which point to a strong accent, repeat it in unison, filling-in being furnished by the brasses and lower wood-wind. After five measures the violins resume with the subject *pianissimo*, which they develop to the end of the first period of the Rhapsody. Progress toward this point is made interesting by a neat use of the wood-wind, a touch of the triangle, and the soft sound of the harp. The finish is so quietly approached that the two *ff* chords preceding the two *pizzicato* touches which end the movement are in the nature of a surprise.

In the second division of the Rhapsody, marked *presto*, the quality of

the music is more virile and tenacious. The orchestra is not changed (barring the withdrawal of the harp), but the colors are more boldly laid on. The trumpets have a *motif* which seems of Norse * origin, extending through sixteen measures, interrupted at the end of every fourth bar by two sharp chords for the full band. The low strings add a voice at the ninth measure, the reason of which is apparent at the seventeenth, when, the violins being added, all the strings and trumpets continue a unison subject in four bar periods as before. This leads into a new subject first heard in the violins and horns *ff*. At the eighth measure a chord from the full brass and percussion marks a division; the wood-wind take up the earlier phrase, while the violins through sixteen bars carry it to a conclusion, the full chords of the orchestra marking the natural ending of the phrases. The first violins *ppp* to the soft harmony of the wood-wind then have an episode founded on what has gone before, which leads to a vigorous entry of the strings and brasses in phrases of four measures, marked by the two sharp chords from full orchestra before noted. Then follows a *poco più lento* movement. After four measures by the strings *pizzicato*, and holding-notes for the lower wood-wind instruments, the flute sounds a gay subject in *staccato* triplets; to this the piccolo soons adds a voice. At the fifteenth measure the strings have a modification of the theme, the accompaniment in single *staccato* notes being transferred to the wood-wind and trumpets; the bassoon, however, and the horns play holding-notes. This occupies fifteen measures, and is followed by a new subject for the flutes, with *pizzicato* accompaniment in the strings, and a lingering stroke of the triangle to mark the measures. For several pages of the score development of the two-last named subjects is continued, the strings in full harmony bearing the burden; the upward rush of the full wood-wind band is an incident to be observed. The period and the Rhapsody end with a *presto* movement in which familiar material is treated in a vivacious and interesting manner demanding no special analysis.

Waldweben from "Siegfried." **Wagner.**

"Waldweben" ("Voices of the Forest") is the title which has been given to a portion of the music in the Second Scene of the Second Act of "Siegfried" which has been arranged for concert use by H. Zumpe. In transference from the theatre to the concert-room, it has undergone so many changes, by the omission of the dialogue, etc., as virtually to make it almost an independent composition. Still, the scene depicted remains the same, and may be easily imagined. At sunrise, Siegfried is taken by his foster-father, Mime, far into the depths of the forest in which he has been brought up, in order that in an encounter with the giant Fafner, who has assumed the shape of a lizard-like dragon, he may learn what fear is. As Siegfried,

* It transpires that this is a Scandinavian dance tune which Grieg has used in the first number of his set of pianoforte pieces, "Aus dem Volksleben."

with his sword at his side and his horn slung over his shoulder, seats himself under a lime-tree near the dragon's cave, Mime removes to a distance to watch the result. The scene is one of the most picturesque in the entire drama; and the music which accompanies it serves as a bright example of Wagner's wondrous power of depicting nature by means of musical tones, or, to speak more exactly, of exciting in the hearts of his hearers the same emotions which a picture of the surrounding scenery would do, and at the same time of revealing to them what is passing in Siegfried's mind, as he muses within himself. In effecting this double purpose, Wagner has resorted to the simple expedient of employing, almost continuously throughout the scene, a motive representative of the mysterious sounds of the forest, which at times is accompanied by, and at others is interrupted by, other motives bearing upon Siegfried's life, which have done duty in previous portions of the tetralogy. For a due comprehension of the master's intentions, familiarity with these is indispensable. It is sufficient, however, to quote them in the order of their occurrence, docketing each with the title which it has received in explanation of its allusion.

First in importance is the motive proper to the "Waldweben," or "Voices of the Forest," which imparts a local coloring to the entire scene, and is seldom absent. Its general character will be apparent from the first few opening bars, premising that later on, as the sun rises higher in the heavens and all grows more animated, with a change of rhythm from 2-2 to 6-8, and a change of key from D minor to E major, we have twelve semi-quavers in the bar instead of eight quavers.

Left alone with his thoughts, Siegfried first muses about his parents, whom he has never seen, and wonders what they were like. This we divine from the introduction of a motive (clarinet) from "Die Walküre," which appears therein whenever Siegmund, Siegfried's father, expresses sympathy for his mother, Sieglinde, and thus symbolizes "The Walsung Family in Love and Grief." The thought of his mother awakens in him a longing for love, a revelation of nature; and this is indicated by the motives entitled "Love of Life" ('cellos) and — introduced and accompanied by a wave-like figure (from "Rhinegold") — "Woman's Wonder and Worth" (solo violin).

Revelling in the beauties of the scene before him, he listens to the songs of the birds, who subsequently, when he has learned to understand their language, afford him capital advice by warning him against Mime's treachery, and telling him of the hoard and the ring and of the sleeping maiden, Brünnhilde, surrounded by fire, whom he is to awaken as his bride. Further, in the course of development, allusion is made to the motive of "The Sword" (oboe, clarinet, and horn) and to "Brünnhilde's Slumber Motive." But the birds keep up their song to the end. (C. A. B.)

Introduction, "Die Meistersinger." Wagner.

The name "Mastersingers" belonged to those poets of the people who, since the thirteenth century, developed lyric poetry which had been founded by the court poets, or "Minnesingers," of earlier times. With

all their imagined cultivation, the worthy mastersingers had quite lost the true spirit of their art, and little remained to them but a lifeless and hollow set of rules, most of which were pedantic in the extreme, and many ridiculous beyond description. "Die Meistersinger" was first performed in 1868, at Munich. Von Bülow conducted; and it was the first of Wagner's works produced under the especial patronage of the King of Bavaria. The real purpose of the opera is to contrast the freedom of modern (Wagner's) art with the limitations of all art fettered by tradition, and in it adherents of both old and new can find much to admire.

Mr. Edward Dannreuther, a safe and accomplished critic, says that the Bayreuth master "has shown himself capable, in every new drama, of remodelling both the style and character of his music in accordance with the poetical subject-matter." He adds: "In the overture to 'Tannhäuser,' the flesh and spirit — earthly and heavenly aspirations and passions — wrestle with one another, and find their final equation. In the introduction to 'Lohengrin,' the smooth, harmonious strain of scarcely perceptible rhythmical changes, mystically undulating from the faintest vision to the fullest glory, presents the ethereal character of the Holy Grail. The introduction to 'Die Meistersinger' offers a strong contrast to these. It is throughout a realistic picture, executed in robust colors, full of bold antitheses and surprising combinations,— a vivid delineation of mediæval German life, drawn with exuberant fancy and inimitable humor." Mr. Dannreuther subsequently gives his idea of the effect made by this overture, first upon a listener unacquainted with the drama, next upon one to whom the play is familiar. The former receives "a vivid series of impressions of festive pomp and warm passions, of open, joyous humor"; while the latter has recalled to him "numerous striking and individual pictures which he has witnessed upon the stage." In the overture, the leading motives of the drama are displayed singly and in combination, with picturesque effect and striking art. The first subject is the pompous "Mastersinger's" motive. The trumpets and harp in march rhythm sound the theme of the Procession of the Mastersingers (from Act III.). Walther's Prize Song is the third theme, a lovely melody; then comes the representative of the Apprentices, a bustling, chattering subject. The manner in which the two last-mentioned subjects play against each other — the first indicative of the freedom of Wagner's art, the second the stilted voice of conventional pedantry — will be noted by the observant.

Boston Symphony Orchestra

University Hall, Ann Arbor.

SEASON OF 1890–91.

Mr. ARTHUR NIKISCH, Conductor.

Tuesday Evening, May 5, At 8 o'clock.

PROGRAMME.

Beethoven Overture, "Leonore," No. 3

Thomas Aria, from "Mignon"

Mrs. ARTHUR NIKISCH.

Schumann Symphony No. 1, in B-flat

Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.

Songs with Piano.

a Wallnoefer "Lindenbaum"
b. Godard "Florian's Song"
c. Brahms "Vergebliches Staendchen"

Mrs. ARTHUR NIKISCH.

Wagner Prelude, "Lohengrin"

Wagner . "Siegfried's Passage to Bruennhilde's Rock, Morning Dawn, and Rhine Journey," from "Siegfried" and "Die Goetterdaemmerung"

Soloist, Mrs. ARTHUR NIKISCH.

Historical and Descriptive Notes prepared by G. H. WILSON.

The chronology of the four overtures to Beethoven's only opera is not indicated by their numbers, and the present would seem a fitting time for some daring publisher to adjust overtures and opus numbers in a manner which shall appear more sane to future generations than it has to present and past. The overture which was written last, in 1814, is known as the "Overture to Fidelio," and is played to introduce the opera. While what was in reality the third "Leonore" overture (which Beethoven wrote for a performance of the opera at Prague, in 1807, which did not come off) is called "Leonore" No. 1; the first "Leonore" (1805) being styled No. 2; the second and greatest "Leonore" (1806) is the one known as No. 3. The three "Leonore" overtures are written in the same key, and have much that is related, especially Nos. 2 and 3, the colossal third being a masterly elaboration of the second.

"An *adagio* begins the overture, and nothing could be more indicative of a lofty purpose than the unisonous crash of the full orchestra on the dominant, followed by a descending scale passage, which, it is often said, might suggest going down into the depths of Florestan's dungeon. The revelation of the F-sharp as the dominant of B major, and then the sudden transition into A-flat major, belong to Beethoven's noblest and most characteristic manner. Thus early the mind of the hearer is filled with wonder and delight, while his imagination is excited to free and powerful action. The clarinet and bassoon then introduce Florestan's dungeon air, 'In des Lebens Frühlingstagen,' the melody of which was such a favorite with Beethoven that it appears in three out of the four overtures. The change to A-flat seems to have been made that the key of the melody in the overture might correspond with its key in the body of the work; and very soon Beethoven returns to B major by means of a gorgeous modulation.

"To do justice to the striking passages that follow would necessitate quoting every bar. Enough that in the last bar the basses slowly ascend from the dominant to the leading note, on which they pause till the *allegro* begins with an agitated theme, given, first of all, to the violins and 'celli in octaves. This is repeated in a grand *tutti*, and very largely developed till a close is made upon the dominant of E major, in which key a lovely melody enters, seeming to speak peace to trouble and to turmoil. But the influence of this is transitory. Agitation soon regains its lost ascendency; and we are hurried through a succession of passages, each more striking than another, till, after continued iteration by the violins of a section

of the leading theme, we come upon a prolonged struggle between the passion that verges on despair and the hope that would point to brighter days in store. Mark how the tempest of the heart rages, and how it hushes itself for a moment while the comforter speaks, only to burst forth with renewed impetuosity. Thus it continues, knowing no abatement, till just at its highest the sun shines forth, and darts a ray of light across the gloom (note the unison passage of the strings). This is one of the master-strokes of genius. The rush of the instruments up the scale, as though to express the highest pitch of agony, their sudden drop, and the sound of a distant trumpet telling of relief and deliverance, is not a surprise only: it reveals how a great master can use materials which, in other hands, would lead to clap-trap effects, with perfect safety and astounding success.

"After the storm a calm; and now the wind instruments in long-drawn notes speak the relief of one who sees the end of the trial. Again the trumpet, now near at hand, proclaims the good tidings of rescue and safety, and again the music expresses in gentle strains a feeling of happiness too great for noisy demonstrations. This is followed by a resumption of the original theme, as though the relieved mind's first instinct was to recall the trouble now happily past, in order to heighten the joy of the present. The second subject also reappears; and, when all the exciting drama has been reviewed, gratitude rises higher and higher. A change to *presto* takes place, the first violins lead off with a rush of scale passages, which the seconds presently join in octaves, followed by the violas, and then by the basses, till at last the full orchestra bursts into an overwhelming song of gladness. Let this wonderful *coda* speak for itself. In language plainer than the plainest words, and more powerful than the most powerful eloquence of tongue and lips, it speaks of a happy issue out of trouble and the beginning of a new and joyous life."

Symphony No. 1, in B-flat, Op. 38. **Schumann.**

Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo, molto vivace with Trio I. and Trio II.
Allegro animato e grazioso.

This is Schumann's "Spring" symphony. It emanates from the happiest period of his life. The obstacles to his marriage had been overcome, and he had won a high position as a composer and an authority in music. In a letter to Dorn in 1839, Schumann complains of the pianoforte as "too narrow a field for his thoughts," and announces his intention of applying himself to orchestral writing to make up for his want of practice. The B-flat symphony is the first published essay in the new (to him) and larger field. Years before, in 1829, when a Heidelberg student, undecided between the professions of law and music, he wrote to Wieck, his old pianoforte

teacher and future father-in-law: "I detest theory pure and simple, as you know; and I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Of these juvenile student attempts in the symphonic form, one at least, in G minor, was played in public (in Schneeberg in 1833).

Schumann's love for Clara Wieck was the incentive which led him to persistent work in mastering the science of music, in overcoming his youthful "detestation of theory." The earliest of the four published symphonies was first performed at the Gewandhaus, Leipzig, Mendelssohn conducting, on March 31, 1841, having been composed but shortly before. A few weeks after the performance he wrote to a friend: "I have now a household of my own, and my circumstances are different from what they were. The time since you last heard from me has passed in happiness and work. I wished for you to hear my symphony. How happy I was at the performance!—I, and others also, for it had such a favorable reception as I think no symphony has had since Beethoven."

This state of things, as Grove says, the music reflects very characteristically. So full of it was Schumann's mind that the composition of the entire work—without the scoring—is said to have taken only four days.

The title "Spring Symphony," which, however, is not adopted upon the printed title-page, is Schumann's own. In the volume of letters ("Robert Schumann's *Briefe, neue Folge*," new series, B. & H., Leipzig), the first mention of it occurs: "Fancy," he says, "a whole symphony,—and a 'Spring' symphony, too!" Schumann has also put on record the fact that its connection with the bursting season of spring was his original idea; for an inscription on a portrait of himself, which follows the first two bars of the symphony, reads: "Beginning of a symphony, occasioned by a poem of Adolf Böttger's. To the poet, in remembrance, from Robert Schumann, Leipzig, 1842."

It is conceded that the buoyant symphony played to-day witnesses, in a truly astonishing manner, Schumann's forward stride in the technique of composition. Purists point out its "lovely imperfections," but few of these are unwilling to say, with Ehlert: "It possesses all the charm of a first creation; it is imbued with the fragrant breath of a young pine grove, in which the sun plays at hide-and-seek; it embodies as much of a bridal air as if Schumann were celebrating his symphonic honeymoon." Joseph Bennett points out the distinctions which marked the approach to composition in the higher forms between Schubert and Schumann. The former "worked up to higher manifestations of the symphonic forms through his larger pieces for the chamber, such as the octet; but Schumann passed at a step from the pianoforte to the orchestra, from the sonata to the symphony."

"Schumann," writes Wasielewski, "conceived and treated the sym-

phonic form in a peculiar spirit, based on the study of masterpieces, especially those of Beethoven. The ideas are thoroughly Schumannic; higher artistic value is bestowed on them by the fact that these ideas are expressed in the old established form. They seldom reveal the arbitrary enormities which so often occur in his earlier works."

Grove points out that the trombone passage in the second portion of the *finale*, while, perhaps, containing a reminiscence of the first movement of Schubert's C major symphony,— heard by Schumann (who brought the MSS. from Vienna) at Leipzig, only a few months before the composition of the work,— is yet treated in his own way, producing a solemn effect not easily forgotten. An instance of Schumann's imperfect acquaintance with the orchestra of that date, also pointed out by Grove, is shown in the original score of the introduction. The energetic phrase for horns and trumpets, with which it begins, was first written a third lower (the corrected notes are D, B-flat, C, D); but, when the work came to rehearsal, under Mendelssohn, it appeared that the notes G and A, being stopped notes, could hardly be heard, and the change had to be made. This was for a long time a great joke with Schumann.

Writing to Mendelssohn from Dresden, in 1845, he says: "You are now in the middle of my symphony (rehearsing for the Gewandhaus concert). You remember the first rehearsal, in 1841, and the stopped notes in the trumpets and horns, at the beginning? It was exactly as if they had caught cold; and I am obliged to laugh now whenever I think of it."

There follows an analysis of the B-flat symphony from the pen of Mr. Joseph Bennett:—

First Movement.

"The first *allegro* is introduced by an *andante un poco maestoso*, which begins with a kind of motto phrase, stated in unison by horns and trumpets without accompaniment. Mendelssohn had an exactly parallel idea at the opening of his 'Hymn of Praise' symphony, which was performed a few months before Schumann wrote his symphony. That the credit of originations belongs to the author of the 'Hymn of Praise' is thus settled by dates, but Mendelssohn's friend and admirer may claim the merit of recognizing and frankly turning to account a very happy thought. The two musicians worked out the idea in different ways. Mendelssohn uses his 'motto' in the *allegro* simply as a tributary, whereas Schumann makes his enter into the principal theme.

"The *allegro molto vivace* opens, as just stated, with the 'motto' phrase of the introduction, which now forms part of a very energetic, bustling, and well-marked leading subject. Schumann does not develop his theme at length. His studies of great masterpieces, particularly, mayhap, of Beethoven's 'C minor,' inclined him to a concise first part. Very soon, therefore, the horns, with their reiterated and unaccompanied notes, give warning of the second subject, which the clarinets proceed to state. The new melody is as plaintive and tender as its predecessor was bold and

vigorous, and thus the composer obtains the by no means slight advantage of a good contrast. He is otherwise happy in his themes, which, as well as having melodic character, lend themselves freely to effective orchestral treatment.

"In the second part of the movement, Schumann, yields himself unreservedly to the work of exhaustive development. He shrinks neither from elaboration nor length, but he never becomes obscure. Indeed, this 'working out,' if not technically quite above criticism, reveals most remarkable power for a first effort in symphonic writing. It should be observed that interest is augmented by the use of several subsidiary themes, which are cleverly associated with the principals. After the usual recapitulation, and when the *coda* is reached, a novel feature presents itself in the shape of a passage for strings only, of a hymn-like character. It has been called 'a little song of thankfulness,' and might be that or anything else poetic and engaging."

Second Movement.

"The slow movement, *larghetto*, E-flat, is one of the effusions by this master which set the fancy at work in efforts to explain it through reference to circumstances or emotions all can appreciate. One thing quite certain is that here we have a delicious and expressive tune, which no man in whose soul is music can listen to without emotion. The form of the movement is that of variations wherein the theme remains unaltered, and only the accessories change. Three times does the melody appear: first, from the violins; next from the violoncellos; and, lastly, from the oboes and horns, the accompaniment becoming more elaborate with each repetition."

Third Movement.

"The *scherzo*, *molto vivace*, G minor, is remarkable for two *trios*,—an innovation which Schumann was the first to make. In his symphonies in B-flat and A, Beethoven repeats the trio; and from this Schumann may have taken an idea to be developed as we now have it. The trios are well contrasted, differing, as they do, in key, rhythm, and character."

Fourth Movement.

"The *finale*, *allegro animato e grazioso*, resembles the first *allegro* in opening with a motto phrase. But here the whole force of the orchestra is employed; and the phrase is an ascending scale, beginning on the dominant, and having a broken rhythm which imparts great character. After one statement, a light and lively principal theme is entered upon. The term 'principal theme' strictly appertains, however, to the 'motto,' which forms by far the most conspicuous, striking, and effective part of the movement. The *finale* should be heard with the closest attention to this phrase, Schumann's treatment of it being always masterly and impressive, and such as more than warrants the composer in risking the close of his work upon a *motif* apparently wanting in adaptiveness."

"Lohengrin" followed "Tannhäuser" after a brief interval, though five years elapsed from the date of the first performance of the latter before the public heard the new opera, which was given for the first time at Weimar, Aug. 28, 1850. At this period of his life Wagner had become so dissatisfied with the artistic life of the time that he concluded that a reform in theatric affairs could only be attained through a general political convulsion; and he accordingly took part in the Revolution of May, 1849, and was in consequence obliged to leave the country as a fugitive. On his way to Paris he stopped at Weimar, where he heard a rehearsal of "Tannhäuser" under Liszt, in whom he at once recognized his second self, as he expresses himself. "What I had felt in conceiving this music, he felt in executing it; what I wished to express in writing it, he announced in making it sound." For two years and five months after its completion "Lohengrin" remained unknown to the world, when Wagner's eye fell on the "forgotten" manuscript. His previous scores had been so often returned to him, sometimes unopened, that he had almost lost hope that the world would ever understand his new language.

Writing to Liszt from Paris, in April, 1850, Wagner said: "Dear friend, I have just been looking through the score of my 'Lohengrin.' I very seldom read my own works. An immense desire has sprung up in me to have my work performed. I address this wish to your heart. Perform my 'Lohengrin.' *You are the only one* to whom I could address this prayer; to none but you I should intrust the creation of this opera; to you I give it with perfect and joyous confidence. Perform 'Lohengrin,' and let its existence be *your* work." The published Wagner–Liszt correspondence shows how ardently and lovingly and successfully Liszt labored for his friend, both with his pen and bâton.

The poetic purport of the prelude — which Liszt aptly characterized as "a sort of magic formula, which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life" — has been thus explained by Wagner. Regarded in its musical and formal aspect, the orchestral prelude to "Lohengrin," allowing for four introductory bars, some interludial matter, and an extended *coda*, might be defined as consisting of four presentations of a single theme (the Grail motive), each of which is subjected to a richly varied and highly colored treatment.

Siegfried's Passage to Bruennhilde's Rock, Morning Dawn, and Rhine Journey, from "Siegfried" and "Die Goetterdaemmerung." **Wagner.**

The arrangement from the final dramas of the Nibelungen played to-day is one of the several Wagner contemplated for concert purposes, which were not completed till after his death. It was, however, fully discussed by him

and Dr. Hans Richter, and was ultimately finished under the supervision of the latter. Though drawn from the last two dramas of the trilogy,— "Siegfried" and "Götterdämmerung," — the scene of action remains the same; namely, the summit of the rocky mountain upon which the walküre Brünnhilde sleeps. It begins at the moment when Siegfried, having thrust Wotan from his path, turns to seek the fire-encircled rock and Brünnhilde, — that moment in the progress of the drama where, with the breaking of Wotan's spear, all the gloom of the orchestra is changed in a twinkling to glorious expectancy. The first motive the ear hears (bassoons and low strings) is the Wälsungen motive, symbolical of Siegfried's love for his parents. Joined with this are four others; namely, "Siegfried, the Walsung" (first horn), the "Rhinegold Song" (horns), "Glow of the Brightening Glare" (flute and clarinet), one of the versions of the "Voice of the Bird" (oboe). These ideas, contained in two bars, suggest Siegfried, the hero, the treasure he holds as possessor of the magic ring, the flames he is approaching, and the bird which guides him. Now is heard another "Voice of the Bird" (oboe and clarinet), next the fire motive in the strings in con junction with Siegfried's horn. Interrupted by Siegfried's heroic motive, this idea is worked out at considerable length. The flames rise higher, then subside as Siegfried nears Brünnhilde's rock, and the slumber motive (wood-wind), which in "Die Walküre" accompanies Wotan's farewell of Brünnhilde, sounds. Siegfried has gained the rock, sees Brünnhilde, and the orchestra pictures his impressions. The first violins play the "wandering passage" as Siegfried nears Brünnhilde.

The arrangement includes none of the sublime music of Brünnhilde's apostrophe, nor does it touch upon the great love duet with which the drama of "Siegfried" ends. The orchestra now enters upon the "Morning Dawn" motive (from the second scene in the first act of "Die Götterdämmerung"), heard in the 'cellos. As day broadens, the horns give out the motive of "Siegfried, the Son of the Forest," followed by a new motive (first clarinet), indicating Brünnhilde's love for Siegfried. The strings take it to a splendid climax. The sun rises high. Siegfried and Brünnhilde come forward (he in full armor, she leading her horse), which scene the orchestra illustrates by a superb handling of the "Siegfried, the Son of the Forest," motive. The section "Siegfried's Rhine Journey" (he leaves Brünnhilde, in search of adventure and in fulfilment of the tragic fate that holds him) begins with Siegfried's horn-calls from the depths below Brünnhilde: a second time he passes through the fire (note the development of the horn motive and its conjunction with Loge's fire motive, first violins). On reaching the Rhine, the primeval element motive, beginning with the modulation, sways the whole orchestra. This superb picture extends through fifty-six bars. Then is heard the song of the Rhine daughters, with its brilliant accompaniment, interrupted by the "Rhinegold" motive, the symbol of desire (bass trombone), the motive of the ring (wood-wind and soft brasses). The arrangement closes with an effective handling of the "Walhall" theme.

Boston Symphony Orchestra

Central Music Hall, Chicago.

SEASON OF 1890–91.

ARTHUR NIKISCH, Conductor.

First Concert, Thursday Evening, May 7, 1891, At 8 o'clock.

PROGRAMME.

Berlioz Overture, "Benvenuto Cellini," Op. 23

Raff Aria, "The Dream King and his Love"
Mrs. ARTHUR NIKISCH.

Brahms First Movement from Concerto for Violin
Mr. FRANZ KNEISEL.

Wagner Waldweben from "Siegfried"

Songs with Piano.

a. Goldmark "Die Quelle"
b. Jensen "Am Ufer des Manzanares"
c. Brahms "Vergebliches Staendchen"
Mrs. ARTHUR NIKISCH.

Raff Symphony No. 3, "Im Walde"

In the Daytime (Allegro). In the Twilight (Largo). Dance of the Dryads (Allegro assai). Night: Silent breath of night in the forest; Entrance and departure of the wild hunt with Frau Holle and Wotan; Break of Day (Allegro).

SOLOISTS:

Mrs. ARTHUR NIKISCH. Mr. FRANZ KNEISEL.

Historical and Descriptive Notes prepared by G. H. WILSON.

For descriptive analysis of this programme see page 4.

Boston Symphony Orchestra

Central Music Hall, Chicago.

SEASON OF 1890–91.

ARTHUR NIKISCH, Conductor.

Second Concert, Friday Evening, May 8, 1891, At 8 o'clock.

PROGRAMME.

Liszt Symphonic Poem, "Tasso"

Gluck Aria, "I have lost my Eurydice," from "Orpheus"
Miss LENA LITTLE.

Lalo Concerto for Violoncello
Mr. ANTON HEKKING.

Tschaikowsky . Andantino and Scherzo from Symphony No. 4, in F minor

Songs with Piano.

a. Brahms Wie bist du meine Koenigin
b. Secchi Love me or not
c. Hiller Im Maien
Miss LENA LITTLE.

Beethoven Symphony No. 5, in C minor
Allegro con brio.
Andante con moto.
Allegro (Scherzo).
Allegro (Finale).

Soloist, Miss LENA LITTLE.

Historical and Descriptive Notes prepared by G H. WILSON.

For descriptive analysis of this programme see page 12.

Boston Symphony Orchestra

Central Music Hall, Chicago.

SEASON OF 1890–91.

ARTHUR NIKISCH, Conductor.

Third Concert, Saturday Afternoon, May 9, 1891, At 2 o'clock.

PROGRAMME.

Wagner . Overture and Bacchanale from "Tannhaeuser" (Paris Version)

Delibes Bell Song from "Lakme"
Miss MARY HOWE.

Goldmark Symphony, "Rustic Wedding," Op. 26
Wedding March, with Variations—Moderato molto.
Bridal Song—Allegretto.
In the Garden—Andante.
Dance—Finale, Allegro molto.

Saint-Saens Rondo Capriccioso, for Violin
Mr. T. ADAMOWSKI.

David Aria from "Les Perles de Bresil"
Miss MARY HOWE.

Wagner Prelude, "Lohengrin"

Wagner . "Siegfried's Passage to Bruennhilde's Rock, Morning Dawn, and Rhine Journey," from "Siegfried" and "Die Goetterdaemmerung"
(Arranged by HANS RICHTER.)

SOLOISTS:

Miss MARY HOWE. Mr. T. ADAMOWSKI.

Historical and Descriptive Notes prepared by G. H. WILSON.

For descriptive analysis of this programme see page 21.

Benvenuto Cellini, an Italian goldsmith, flourished during the years 1500–1570. He was also distinguished as a sculptor, and by his engraving in metal, coins, medals, and the like. His career was exciting. Now a frequenter of courts, and now an exile, his life was one of constant adventure. The most celebrated specimens of his handicraft are a richly ornamented salt-cellar in the imperial gallery at Vienna and a magnificent shield at Windsor Castle. Of his large works, the bronze group of Perseus and the Head of Medusa are to be found at Florence. Cellini's father wished to make him a musician, but he hated music. The father of Berlioz wanted his son to study medicine, but the composer of the opera of "Benvenuto Cellini" hated physics. With more or less truth, several composers besides Berlioz have written operas founded on the career of Benvenuto Cellini: Franz Lachner, Munich, 1837; Rossi, Turin, 1844; Bozzano, Genoa, 1887; Diaz (French, 1865), opera performed only recently; and Saint-Saëns, who calls his work "Ascanio" (a character with historical justification, portrayed by Berlioz's librettists).

Berlioz's librettists are M. Alfred de Wailly and M. Auguste Barbier. Their book is based in part upon the *Mémoires* of Benvenuto Cellini. The scene of the opera is laid in Rome, under the reign of Pope Clement VII., and the action takes place during the Carnival season.

Of the "brilliant failure" of his first and only opera, "Benvenuto Cellini," on the occasion of its production in Paris in 1836, and in London in 1853, Berlioz has given most amusing accounts in his *Mémoires*. He sums up the Paris account by saying: "At last the opera was played. The overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity. Nevertheless, it was given three times, after which Duprez threw up the rôle of Benvenuto, and the work disappeared from the bills, not to appear till long afterwards, when A. Dupont spent *five whole months* in studying the part, which he was frantic in not having taken in the first instance." Subsequent revivals of the opera — at Weimar under Liszt (1852); at Hanover, von Bülow, conductor (1879); at Leipzig, Nikisch, conductor (1883); and at Carlsruhe, Mottl, conductor (1886) — have gone far to reverse the unfavorable verdict of Paris and London, though they have not yet secured for it the popularity of a standard work. The following lines of analysis of the overture are from the pen of Mr. C. A. Barry: —

"The overture, which is based upon themes from the opera, commences *allegro deciso con impeto* with one which may be regarded as representative of Bevenuto Cellini's bold and daring spirit, as instanced by his devotion to his art as well as to his lady-love, Theresa. For, like a Wagnerian *Leitmotiv*, it not only runs throughout the overture, but, under many disguises, crops up again and again in the opera. At the outset this 'Cellini' motive, as

it might be called, enters. It is worked up to a *fortissimo*, and after a pause is interrupted by a *larghetto* in 3-4 time. At the outset the bold and solemn melody of the cardinal's air in the last act is given out by the basses *pizzicato*, with a counter-subject of a tender character superimposed upon it by the upper wood-wind. This counter-melody is then transferred to the strings, against a gently rippling accompaniment for flute, oboe, and clarinet in semi-quavers. Its treatment in this manner, which occupies a considerable space, is at length brought to a tonic full close; and, after a sudden and unexpected modulation to E-flat, the cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins *con sordini*, and flute and oboe alternately. Up to the end of the *larghetto* it may be said technically to have been occupied with the introductory section of the overture.

"With a resumption of the *tempo primo* the 'Cellini' motive (No. 1), somewhat modified both in its scope and treatment, now re-enters as the principal subject of the quick movement. Having been extended and brought to a tonic full close, it is followed by a second subject: the extension of this is complemented by a passage of transition, and, after sundry allusions to the 'Cellini' motive, leading to a third subject,— technically speaking the 'second subject' proper. This consists of a modification of Theresa's air in the first act of the opera, where it occurs in triple time. Bearing in mind that from time to time it is broken in upon by the triplet figure of the 'Cellini' motive, we pass on. Its partial repetition, with the addition of sundry melodic embellishments, leads at once to the 'working out' section, in which fragments of three of the leading subjects are subjected to an extended treatment. The concluding section, which partakes more of the character of further development than of recapitulation, opens with a fresh presentation of the 'Cellini' motive in full and *fortissimo*. As a climax, the cardinal's air, which before was assigned to the basses alone in crotchets, is now given out in semi-breves by the full force of the wind band, and heard in conjunction with the second subject played by the strings, supported by drum-chords in three-part harmony. The cardinal's motive holds its own to the last; and the overture, in accordance with the spirit of the opera, ends triumphantly."

The second overture to "Benvenuto Cellini," played before the second act of the opera, is the one known as "Le Carnaval Romain."

"The Dream-king and his Love" (Song, with Orchestra). **Raff.**

Sweet slumbers the maiden in bower of peace,
On snowy, soft pillow reclining;
Upon her the June night balmily breathes,
With perfume its coolness entwining.
Yon casement blossoms with roses bedight,

The lindens exhale their fragrance;
Scarce through the leaves can moonbeams win,
With all their gold, an entrance.

But, sudden, balmier grows the air,
Fireflies their flambeaux are swinging;
The leaves are astir, and vocal the breeze
With softly melodious singing.
"Sweet love! sweet love! and hush thee to sleep,
'Neath midnight's silent pinions;
Dream-king will be thy lover brave,
Dream-king from elves' dominions."

Then shakes the sprite his raven locks,
His arms to the maiden advances;
And brightly on his royal crown
Full many a gem glances.
Then bends he him soft o'er the slumbering fair,
Fond kisses enjoying and craving;
And moves his golden enchanting wand,
His circles airily waving.
But these as he wider extends, the room
Grows wide as a palace's spaces,
Where, girt about with resplendent array,
Dream-king his love embraces.

The pillows of purple that swell the couch,
They yield but soft resistance;
Twin pages kneel at their bridal bed,
The lamp glows mild at a distance.
Beyond, in his bright silver ring, a bird
Is rocking with pulses of pleasure.
He rocks himself soft, as in sleep,
And sings a bride song in rapturous measure.
So Dream-king bravè, with his sleeping love,
In fondest caressing reposes,
Till gay their pillow the morning light
Bedecks with shimmering roses.

Then hies him the Elfin Prince soft away,
Round has the magic departed;
The maid, too, wakens and winsomely turns
Her cheek on which blushes have started.
But when she opens her eyelids large,
Tears their lashes encumber;
Then sighs she, then presses her heart:
It was delight and love but in slumber.

(*Emanuel Geibel.*)

*Allegro non troppo.**

This concerto was written expressly for Dr. Joachim, who played the solo part when it was first performed in public at a concert at the Gewandhaus, Leipzig, on the evening of New Year's Day, 1879. It is in the same key as the symphony from the pen of its composer which preceded it; and some critics have discovered a certain family likeness between the two works, particularly as regards the first movement. In form, the concerto is a strict classic. Even Mendelssohn's innovations are passed over by Brahms, who writes in three separate movements, with *tuttis*, *soli*, and *cadenzas*, etc., just where his predecessors, Mozart, Beethoven, and Spohr, would expect to find them; yet the details and spirit of the work are essentially modern. It is, moreover, a composition in which the solo part is subjective.

From that point in the first movement leading to the usual pause and *cadenza*, Brahms permits the performer to step in and fill the gap. For the performance to-day, Mr. Kneisel has written a *cadenza* which rests in part upon subjects contained in the movement of which it becomes a link. Apart from the musical interest the *cadenza* possesses, it stands as the first example in composition by the present concert-master of the Boston Symphony Orchestra heard in this country. Here follows a compilation of an analysis of the concerto: —

The tempo of the first movement is *allegro non troppo*. It opens with a long passage for the orchestra, in which the themes forming its basis are announced and exposed before their detailed treatment by the solo violin There is no prelude, but the first subject is heard at once; and here, as in the opening of the symphony just referred to, many will recognize a kinship to the "Eroica" of Beethoven. Of the same peaceful nature is the first subsidiary theme, which is almost immediately followed by the second subsidiary theme in the strings, vigorous and abrupt, strongly contrasting with the preceding. This theme is one of the most effective in the whole work, and its peculiar rhythm plays an important part throughout the movement. In the instance above quoted, it conducts directly to the first violin solo. This enters with a long and brilliant bravura run or flourish of many bars in D minor on a pedal in the drums, landing at length in the first subject itself. After this, the solo instrument introduces the second subject in A major, which partakes of the gentle character of the first. Leading immediately to a repetition of the second subsidiary — this time in A minor — occurs an episode of much beauty for the solo instrument and the strings. The *tutti* that follows is constructed upon the D minor passage with which the first solo began, now in A minor, after which the whole of the first subject, worked together with the other subjects, is heard again in C major, and, passing over to C minor, leads to a new theme in the latter key for violin solo, with accompaniment in the strings. The effect produced by this exquisite theme, appearing thus unexpectedly in C minor, is

*The movements omitted in to-day's performance are an *adagio* and *rondo*.

something not to be forgotten. After full development thereof, the second subject is introduced in F-sharp minor (a remarkable passage), but, forsaking that key, almost immediately passes over to the tonic, and is heard in all its integrity in a grand *tutti*. In due course reappears the first subsidiary, also in D major, the second in D minor, including the beautiful episode (solo instruments and strings) formerly in A, now in D minor. Shortly after this comes the *cadenza*. When, at its conclusion, the solo instrument glides back into the first subject, and the whole orchestra sets in *pianissimo*, with a beautiful chromatic counter-theme, already heard in an earlier portion of the work, the effect is more easy to feel than to describe. One's only regret is that so much beauty should be drawing to a close.

Waldweben from "Siegfried." **Wagner.**

"Waldweben" ("Voices of the Forest") is the title which has been given to a portion of the music in the Second Scene of the Second Act of "Siegfried" which has been arranged for concert use by H. Zumpe. In transference from the theatre to the concert-room, it has undergone so many changes, by the omission of the dialogue, etc., as virtually to make it almost an independent composition. Still, the scene depicted remains the same, and may be easily imagined. At sunrise, Siegfried is taken by his foster-father, Mime, far into the depths of the forest in which he has been brought up, in order that in an encounter with the giant Fafner, who has assumed the shape of a lizard-like dragon, he may learn what fear is. As Siegfried, with his sword at his side and his horn slung over his shoulder, seats himself under a lime-tree near the dragon's cave, Mime removes to a distance to watch the result. The scene is one of the most picturesque in the entire drama; and the music which accompanies it serves as a bright example of Wagner's wondrous power of depicting nature by means of musical tones, or, to speak more exactly, of exciting in the hearts of his hearers the same emotions which a picture of the surrounding scenery would do, and at the same time of revealing to them what is passing in Siegfried's mind, as he muses within himself. In effecting this double purpose, Wagner has resorted to the simple expedient of employing, almost continuously throughout the scene, a motive representative of the mysterious sounds of the forest, which at times is accompanied by, and at others is interrupted by, other motives bearing upon Siegfried's life, which have done duty in previous portions of the tetralogy. For a due comprehension of the master's intentions, familiarity with these is indispensable. It is sufficient, however, to quote them in the order of their occurrence, docketing each with the title which it has received in explanation of its allusion.

First in importance is the motive proper to the "Waldweben," or "Voices of the Forest," which imparts a local coloring to the entire scene, and is seldom absent. Its general character will be apparent from the first few opening bars, premising that later on, as the sun rises higher in the heavens and all grows more animated, with a change of rhythm from 2-2 to 6-8, and

a change of key from D minor to E major, we have twelve semi-quavers in the bar instead of eight quavers.

Left alone with his thoughts, Siegfried first muses about his parents, whom he has never seen, and wonders what they were like. This we divine from the introduction of a motive (clarinet) from "Die Walküre," which appears therein whenever Siegmund, Siegfried's father, expresses sympathy for his mother, Sieglinde, and thus symbolizes "The Walsung Family in Love and Grief." The thought of his mother awakens in him a longing for love, a revelation of nature; and this is indicated by the motives entitled "Love of Life" ('cellos) and — introduced and accompanied by a wave-like figure (from "Rhinegold") — "Woman's Wonder and Worth" (solo violin).

Revelling in the beauties of the scene before him, he listens to the songs of the birds, who subsequently, when he has learned to understand their language, afford him capital advice by warning him against Mime's treachery, and telling him of the hoard and the ring and of the sleeping maiden, Brünnhilde, surrounded by fire, whom he is to awaken as his bride. Further, in the course of development, allusion is made to the motive of "The Sword" (oboe, clarinet, and horn) and to "Brünnhilde's Slumber Motive." But the birds keep up their song to the end. (C. A. B.)

Symphony No. 3, "Im Walde." **Raff.**

IN THE DAYTIME (*Allegro*).— IN THE TWILIGHT (*Largo*); DANCE OF THE DRYADS (*Allegro assai*).— NIGHT: SILENT BREATH OF NIGHT IN THE FOREST; ENTRANCE AND DEPARTURE OF THE WILD HUNT WITH FRAU HOLLE AND WOTAN; BREAK OF DAY (*Allegro*).

Joachim Raff, though born a Swiss, was all his life a good German. Midway in a university career a reverse of fortune obliged him, in his eighteenth year, to accept a situation as teacher. Meanwhile, however, without systematic instruction in music, he had studied the piano, violin, and organ, and composed some. In 1843 he sent some of his compositions to Mendelssohn, who recommended them to the publishing house of Breitkopf & Härtel, who accepted them. This encouragement determined Raff's future. Franz Liszt, on passing through Switzerland in 1845, became interested in him; and ten years later, when the great pianist had retired to Weimar, Raff was for a time one of his household of artists. While at Weimar, Raff, who previously had proved his ability to wield a forceful pen, wrote a pamphlet defending Wagner's theory of the lyric drama. The Wagner-Liszt published correspondence contains references which bespeak Wagner's interest in the young composer. Before Raff left Weimar for Wiesbaden, Liszt had produced his opera of "King Alfred." From 1855 to the summer of 1882, when he died, Raff lived either at Wiesbaden or Frankfort, devoting himself to teaching and composing.

Our composer, whose early career was not without its deprivations, wrote much,— at first what was marketable,— and in nearly every branch

of musical art. Three operas, twelve symphonies, several suites, overtures, concertos, etc., are numbered among his larger compositions. In choral forms and in the department of chamber-music he was particularly fertile, while his pianoforte pieces are legion. Seemingly an endless source of melody, Raff, in the higher forms of composition, notably the symphony, shows himself a master in his treatment of themes, one critic ranking him next after Beethoven in this respect.

The "Im Walde" symphony, greatest of the twelve, both affirms and contests a purpose which with Beethoven amounted to principle. The first and second movements are pure expressions of feeling, transcripts of impressions; but the third possesses the opposing quality of musical delineation.

The following sketch of the "Im Walde" symphony is probably that published in the London Musical Record for 1875:—

Part One.

"The first part represents in a general manner the feelings of a lover of nature in the forest, on a summer's day. The movement (*allegro*) has three principal themes, and is cheerfully suggestive of the exhilaration produced by the pure and aromatic air of the woods, and of the joyous life of animated nature.

Part Two.

"The second part, 'Twilight,' has for its first movement a reverie (*largo*), which opens with mysterious harmonies for the strings, leading into the dominant-seventh chord of the key,—A-flat: whereupon the clarinet takes up a recitative, which in turn leads into the principal theme of this movement, a lovely melody introduced by the strings and bassoons. This theme is shortly after taken up by the harps and violas with flute accompaniment in sextuplets. An episode in E major follows: it contains some curious instrumental effects, suggestive of the roaring of wild beasts, and gradually leads back to the key of A-flat, when the principal theme returns, sustained by solo violoncello and violas. The accompaniment here of muted strings is a charming bit of musical realism, and brings vividly to mind the hum of myriads of insects. Towards the close of this movement we again hear the principal theme,—strings and bassoons, with rhythmical prolongations, during which tender strains, in recitative style, are played by the clarinet, somewhat as at the beginning. The second movement of this part (*allegro assai*, 3-4 time, D minor) forms the *scherzo* of the symphony, and is entitled 'Dryads' Dance.' It presents at times reminiscences of the *scherzo* in Mendelssohn's 'Midsummer-Night's Dream' music. The main subject is introduced by two flutes, the strings accompanying *pizzicato*. A second subject is a long and uninterrupted passage of runs for the first violins. After the trio in A major, in which the very high sustained tones of the first violins occur, a return is made to the main subject in D minor. Soon we meet our old acquaintance, the

principal theme of the reverie, in 3-4 time, D major, played — let us say sung — by the violoncellos and first violins, while the two flutes keep up the general character of the *scherzo* in their accompaniment. Again a return is made to D minor, and the movement closes with a fine *crescendo* effect."

Part Third.

"The third part ('Night in the Forest') begins with a melody in octaves for violoncellos and contra-bass, afterwards taken up by violas and second violins, then by the first violins, after that by the horns, and lastly by violoncellos and bassoons, each time in the same key, F major. The music now begins to take on an agitated and mysterious character, indicating the approach of the wild huntsmen, with Frau Holle and Wotan. The first violins, while the basses are constantly sounding the same tone, F, give out a new subject of three measures, repeated in the fourth above, then a minor third higher, then a major third above, this being the octave of the starting-point; hereupon the three changes of key are repeated in the same ascending order. Meanwhile, the theme is more and more strengthened by the gradual addition of the various instruments; and, when it has been repeated in the upper octave, a burst of sound from the whole orchestra announces the arrival of the wild huntsmen. The music which follows has much of the wildness and dramatic character of the spectral ride in the composer's 'Lenore' symphony. The theme of three measures, mentioned above, frequently recurs, sometimes, however, with a different treatment made to descend from an upper octave through the three changes of key to a lower one. It dies away, finally, in the lower register of the bassoons, thus suggesting the departure of the wild huntsmen. Day now begins to break; the opening melody of this movement is again heard, first on the bassoons, then on the first violins, but abbreviated, after which the horns take it up and play a few measures. It is soon after resumed by the horns (with the second violins), and played entire in its original key, F, and in augmented rhythm, while the first violins accompany with runs without interruption till the change into 3-2 time, when we have a fragment from one of the themes from the first part 'Daytime,' and the symphony is brought to a close."

This, like others of Liszt's larger works, was composed first for pianoforte, and was afterward rewritten for orchestra. In its first shape it dates back to the early forties, the plan having been conceived by Liszt in Venice in 1840. The work played to-day is, in turn, a revision of the first orchestral version, which was played for the first time at Weimar, on Aug. 28, 1849.

The score of this work contains a preface from the composer's pen: —

"In 1849 all Germany celebrated brilliantly the hundredth anniversary of Goethe's birth. At Weimar, where we then resided, the programme of the *fête* included a performance of his drama 'Tasso,' fixed for the evening of August 28. The unhappy fate of the most unfortunate of poets had excited the imagination of the most powerful poetic writers of our time,— Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that when, in 1849, we were commissioned to write an overture for Goethe's drama, we were more directly inspired by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, in giving us, in some sort, the groans of Tasso in his prison, Byron did not join to recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' that of the triumph which awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.' We have wished to indicate this contrast even in the title of our work, and to succeed in formulating the grand antithesis of genius ill-treated during life, and shining after death with a light humiliating for its prosecutors. Tasso, after loving and suffering at Ferrara, was avenged at Rome; his glory still lives in the popular songs of Venice. These three points are inseparable from his immortal memory. To express them in music, we have called up the great shade of the hero as he appears to-day haunting the lagoons of Venice; we have next caught a glimpse of his figure, haughty and sad, gliding among the *fêtes* of Ferrara, where he produced his masterpieces; lastly, we have followed him to Rome, the Eternal City, which crowned him, glorifying in him the martyr and the poet.

"*Lamento e Trionfo:* these are the two great opposites in the destiny of poets, about whom it has been justly said that maledictions weigh heavily on their life, benediction descends upon their tomb. In order to invest this idea not only with the authority, but the glory of fact, we resolved to borrow from fact even its form, and to that end have taken as the theme of our musical poem the motive to which we have heard the Venetian gondoliers sing, upon the lagoons, the strophes of Tasso, still repeated three centuries after him,—

'Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepulcro libero di Cristo.'

The motive is, in itself, plaintive, of a melancholy slowness, a monotonous grief; but the gondoliers gave it a particular inflection in dragging certain notes by holding back the voice, which, at a distance, soars and shines like rays of glory and of light. This song had already profoundly impressed us; and, when we had to speak of Tasso, it was impossible to our active sentiment not to take as the text of our thoughts the persistent homage rendered by his nation to the man of genius, neither whose attachment nor fidelity did the court of Ferrara merit." . . .

The present work is second of the twelve* "symphonic poems" written by Liszt; and the instruments employed in it are, besides strings, piccolo, flutes, oboes, clarinets, bass clarinet, bassoons, four horns, four trumpets, three trombones, tuba, triangle, cymbals, tympani, side drum, and great drum.

The following is a reduction of an analysis by Joseph Bennett: —

Lento — C minor, C. This brief opening section is founded upon two short and highly contrasted themes, one strong and energetic, derived from the gondoliers' melody, the other of a plaintive, not to say wailing, character, enhanced in treatment by constant use of dissonant and syncopated chords, having the distressful effect proper to the composer's intention.

Allegro strepitoso. The thematic materials of the second section are chiefly those of the first. It opens, for example, with the triplet figure of the first theme, detached from its connection and employed separately to express increased agitation. This leads to a prolonged dominant pedal, upon which we have an eloquent, distressful theme for the strings, rising through two octaves by a sequence of the figure and followed by the wailing chromatic passage (the second theme of the *lento*). This is repeated again and again upon the pedal G, with an accompaniment of tremulous chords, and finally in combination with the triplet figure of the opening bars.

The *Lento* returns for eight bars, followed by a "long pause."

Adagio mesto — C minor. Here the gondoliers' melody enters, played by the bass clarinet and three muted violoncellos, horns, harp, and strings accompanying. The violins repeat this in octaves before the second division of the melody appears. This is also taken up by the violins, after which the wailing phrase of the *lento* obtains predominance and closes the section.

Meno Adagio — E major. We now have the gondoliers' song (first division) under different conditions. It is in the major key; it is boldly announced by the trumpets, and accompanied by full detached and sustained chords, with rushing passages of demi-semiquavers for violas and 'celli, mixed with reiterations of the wailing chromatic phrase now so familiar. The effect, after what has gone before, is striking and picturesque.

We now come to the closing section of what may be called the first movement, and find the opening subject of the *lento* given, as recitative, to the oboe, and next to the clarinet, accompanied by tremulous chords high up

* Liszt's symphonic poems are: "What is heard on the Mountains" (after Victor Hugo), "Tasso, *Lamento e Trionfo*," "The Preludes" (after Lamartine), "Orpheus," "Prometheus," "Mazeppa," "Festklänge," "Héroïde Funèbre," "Hungaria," "Hamlet," "The Battle of the Huns" (after Kaulbach), "The Ideals" (after Schiller).

in the scale of the violins. The first two bars then pass to the graver instruments, which, with it, carry on the section to its end in F-sharp major.

The scene now changes, according to Liszt's "programme," from Tasso among the lagoons of Venice to Tasso, haughty and sad, amid the *fêtes* of unworthy Ferrara.

Allegretto mosso con grazia (*quasi minuetto*), F-sharp major, 3-4. The elegant theme of this movement is first stated by two violoncellos *soli*, accompanied by the other strings with plain diatonic chords. The suggestion is that Ferrara enjoys herself without a thought of her poet. A subsidiary theme, with a tributary phrase, serves to carry on the movement in a manner sufficiently obvious at first hearing, the treatment being as clear and simple as any lover of those qualities can desire. Presently Tasso enters. We recognize him by the gondoliers' melody, played by some of the violins and 'celli in octaves, while the *fête* music goes on in the wind band. Liszt here suggests that the poet and his surroundings are distinct, and states in a footnote that the expression of the orchestra must have a double character, the wind being light and careless, while the strings are sentimental and tender. Contrast does not long endure in this pronounced form, the composer's idea being, apparently, that the Venetian theme — the theme of honor and fame to Tasso — shall gradually suppress its heedless companion. The interest of the movement along its further course may greatly be augmented by observing how this purpose is carried out. At the close an *accelerando* leads to a repetition of the *allegro strepitoso* which followed the opening *lento*, and also to eight bars (as previously) of the *lento* itself.

The *lamento* has now ended. We have done with Tasso in his humiliation: henceforth we see him in his triumph.

Allegro con molto brio — C major, C. After a few introductory bars, in which the three notes of the familiar triplets alternate with unison scale passages for strings, a fragment of the gondoliers' melody, in its *lento* form, is distinguished as part of a bright and joyous theme. This, with the introductory matter, is developed and worked out at some length, the triplets predominating, till a transition to E-flat major (*poco a poco più mosso sin al quasi presto*) "marks the beginning of the end." Here, amid broken chords and *arpeggios* (the harp joining), we observe a fragment of the Venetian melody leading to one much more familiar (the opening subject of the *lento*). When the *quasi presto* is reached, a broad, choral-like theme marks, we may suppose, the apotheosis of the poet. All that remains of the movement can easily be followed. It comprises a *moderato pomposo*, in which the Venetian theme is given out with all imaginable pomp and emphasis, and a *coda* (*molto animato*) in which the triplets figure with the extreme of joyous animation.

Aria, "I have lost my Eurydice," from "Orpheus." **Gluck.**

The operas which Gluck wrote in the Italian manner are not those by which he is remembered. Perhaps Handel's remark on the one which he

composed for the Haymarket in London in 1746 —"The music is detestable: that fellow knows no more of counterpoint than his cook"— may filter through a few more generations; but, 'tis true, the early works of the composer of "Orpheus" are forgotten. Gluck was a migratory spirit; and it was after hearing an opera by Rameau, performed in Paris, also in 1746, that he set about to change his style. "Orpheus," "Iphigenia en Aulide" (Gluck wrote two operas in which the argument is taken from Euripides), and "Armide" embody his revolutionary ideas of reforming the lyric drama, "Orpheus" being the first work in which he stood his ground completely and made no concessions to the florid, operatic style of his day. Though "Orpheus"* was originally produced in Vienna (1762), it was amended ten years later in Paris: parts were transposed, rewritten, and new ones added, the part of Orpheus, originally written for contralto, being transposed for high counter-tenor. For fifty years, or until the opera lapsed from the repertory, this version of "Orpheus" was the only one performed in France. In 1859 the director of the Paris Opera wished to revise it, but could find no tenor to take the very high part of Orpheus. Remembering that it was originally written for contralto, he offered it to Mme. Viardot, and called on Berlioz to make the necessary changes. Always a great admirer of Gluck, Berlioz accepted the task with zeal: he brought back the transposed numbers to their original shape, retained what was best in both versions, and produced what is now the accepted "Orpheus."

Ah, I have lost my Eurydice,
All my happiness I mourn.
Why on earth abide, then, longer?
Wretched fate that I was born!
Eurydice, Eurydice!

Oh, give answer! Oh, but hear me!
My heart is thine, beats ever for thee,
Eurydice! Vain endeavor,
Hope and joy have fled forever:
I'll no longer find them here.

Concerto for Violoncello, in D minor. **Lalo.**

Mr. Edouard Lalo, though a native of Spain, has passed the greater part of his life in France (Paris), and is now closely indentified with the more modern French school, which includes Massenet, Godard, Saint-Saëns, and Widor. In former years he was the viola-player of the celebrated Mauria Quartet of Paris, but it is as a composer that he has become distinguished among his *confrères*. His compositions include considerable chamber-music:

*The subject of "Orpheus" is classic in more than one sense; for it was the subject of the first opera ever publicly performed (the second opera ever written), "Eurydice," music by Giulio Caccini and Jacobo Peri, brought out in Florence in 1600 at the wedding of Henry IV. of France and Maria dei Medici. Between that time and Gluck's, the story of Orpheus and Eurydice was made the theme of many operas, the most notable of which was probably Monteverde's "Orfeo" (Mantua, 1608); but it remained for Gluck's genius to give the tale a musical setting which should be worthy of immortality.

á *trio*, in A minor, Op. 26, being accounted a work musically sound; a ballet, "Namouna"; several rhapsodies for orchestra; the "Fantaisie Norwégienne," and the "Symphonie Espagnole," for violin and orchestra; a symphony; and the opera "Le Roi d'Ys." It is said of the composer that at one time he gave up in despair the idea of writing any longer, and spent a considerable period without producing any new works. But meantime his reputation began to spread abroad, and in Germany especially. At last the Paris autocrats Messrs. Lamoureux and Colonne obliged their audiences to listen to him, which brought to him public attention, and, at last, popularity.

Andantino and Scherzo from Symphony No. 4, in F minor. Tschaikowsky.

Peter Illitsch Tschaikowsky did not adopt the profession of music until after he had fitted for that of law and had accepted a post at St. Petersburg in the Ministry of Justice. When Anton Rubinstein founded the National Conservatory of Music at St. Petersburg in 1862, Tschaikowsky entered its classes, studying harmony and counterpoint under Zaremba and composition under Rubinstein. While at the Conservatory, he won a prize medal for the composition of a cantata on Schiller's ode, "An die Freude." In 1866 Nicholas Rubinstein established the New Conservatory of Music at Moscow, and invited Tschaikowsky to a professorship, which he held for twelve years. Tschaikowsky has been a busy composer. His more important works include eight operas and ballets, five symphonies, symphonic poems, concertos, and lesser works for orchestra, and chamber music. Of his larger compositions the following have been heard in Boston: Piano Concerto in B-flat, Oct. 25, 1875, at Thomas concert (Von Bülow); Feb. 21, 1885, at Boston Symphony concert (Mr. Lang); Two Movements from Suite, Op. 45, by Philharmonic Orchestra, on Jan. 15, 1881; "March Slav," by Boston Symphony Orchestra, on Feb. 24, 1883; Overture Fantaisie, "Romeo and Juliet," by Boston Symphony Orchestra, Feb. 8, 1890.

The selections from Tschaikowsky's F minor symphony played to-day are an *andantino*, *in modo di canzona*, and *scherzo*, *pizzicato ostinato*, its two middle movements, the *andantino* following an extraordinarily long and complex first movement, the *scherzo* preceding a vigorous *finale*, in which there is more that is typical of the rough Russian than in either of the extracts chosen for performance to-day.

The *andantino* employs two principal subjects, or, after the manner of the song form (*in modo di canzona*), a principal subject and its episode. The main theme in B minor is first given out by the oboe. *Semplice, ma grazioso*, the composer marks this lingering melody of twenty bars, which is accompanied throughout its first statement by the strings *pizzicato* on the first beat of the measure. No sooner has the oboe finished the song than the violoncellos take it up, the accompaniment of long, gently moving notes resting in the wood-wind and horns, the basses picking out the harmony in almost inaudible tones. The strings now take the tune, changing it a

little to a fuller harmonized accompaniment in the wind division; the parts thicken, reaching a crescendo *ff.* After the climax, the violins play a variant of the theme in groups of sixteenth notes, which leads into a statement of the original melody by the bassoons and violoncellos in unison: the strain half-ended, the first violins supplant the bassoons. Meanwhile, the flute and clarinet attract notice because of their florid accompaniment. The progress of the melody among the strings will be easily followed to the change of key which introduces the episode, *più mosso.* This subsidiary in the major becomes quite active during its brief prominence. First given out by the clarinets and bassoons, it is taken up by the strings, which hand it over to the full wind band. Graceful changes of contour mark its progress, the rich accompaniment offering a decided rhythmic contrast. The ultimate triplet chords of the full-toned brasses will scarcely pass unnoticed. Gradually calming after this dramatic outburst, the strings modulate deliberately into the key of the opening section, and the chief theme of the *andantino* reappears with all the expressiveness the first violins *cantabile* can bestow upon it. Fanciful figures, short chromatic passages, are a feature of the accompaniment until the melody, in broken portions, is handed up through the clarinet and oboe to the topmost flute: the violoncellos, then the bassoons, are the voices which next take up the song; and they end it 'mid the musings of their soft-spoken companions.

The explanatory phrase, *pizzicato ostinato*, appended to the *scherzo* movement, indicates the continuous use of some distinctive melodial figure or group of notes, the strings being pinched or twitched with the finger producing a *staccato* effect, the other instruments for the most part being blown or struck *staccato.* The composer employs two principal ideas in the movement, which is scored for full modern orchestra, omitting harp. The first one, *allegro*, F major, a rollicking theme, appears at the start harmonized for the strings, which state it and play with it for about one hundred measures, the thread of the idea never being lost. A quick ascending *arpeggio* leads to the second principal phrase, *meno mosso*,— played slower than the preceding,— in the key of A. This appears as a duet for oboes and bassoons, the significant feature of which is the *gruppetto* in the fifth measure, appearing again in the ninth, and later on *ad infinitum.* The original tempo is introduced by fifteen measures of quiet chords from the full brass and tympani. This is found to be a clever prelude to the reappearance of the theme of the *meno mosso* section which comes in upon the clarinet, solo, the faster tempo making the tune more gay than before,— an effect which the saucy piccolo heightens by its intrusions. The unique accompaniment from the corps of brasses, never once changing from strict time, is interesting. Through a series of alternating measures the first theme is reached in the key of F. The strings take it as before. Features of the closing section of the movement are the tossing about of the opening phrase of the theme between the wood-wind and the strings, the unison use of the *gruppetto* figure of the *meno mosso* section by the wood-wind against a full har-

mony (*pizzicato* chords) in the strings and soft brasses. The end of this ingenious movement, which, as a *tour de force*, may be classed with the *finale* of Moszkowski's Suite, Op. 39, is almost inaudible, the tune dying out in a descending *arpeggio* among the strings.

Symphony No. 5, in C minor. **Beethoven.**

Allegro con brio.
Andante con moto.
Allegro (*Scherzo*).
Allegro (*Finale*).

The following is a translation of an analysis of the symphony in C minor by Berlioz: —

"This symphony, without doubt the most famous of the nine, is also, in my opinion, the first in which Beethoven gave free rein to his stupendous imagination, and rejected all foreign aid or support whatever. His first, second, and fourth symphonies are constructed on the old known forms, more or less extended, and infused with the brilliant and passionate inspiration of his vigorous youth. In the third,— the Eroica,— the limits are no doubt enlarged, and the ideas are gigantic; but it is impossible not to recognize throughout it the influence of the great poet whom Beethoven had long worshipped. Beethoven read his Homer diligently, in the true spirit of the Horatian adage,— *Nocturna versata manu, versate diurna;* and, in the magnificent musical epic of which we are speaking, whether it were inspired by Napoleon or not, the recollections of the Iliad are as obvious as they are splendid. But, on the other hand, the symphony in C minor appears to me to be the direct and unmixed product of the genius of its author, the development of his most individual mind. His secret sorrows, his fits of rage or depression, his visions by night, and his dreams of enthusiasm by day form the subject of the work; while the forms of both melody and harmony, rhythm and instrumentation, are as essentially new and original as they are powerful and noble.

"The first movement is devoted to the representation of the disorder and confusion of a great mind in despair,— not that concentrated, calm despair which appears outwardly resigned, nor the stunned, dumb distress of Romeo when he hears of the death of Juliet, but rather the tremendous fury of Othello, when Iago communicates to him the venomous calumnies which convince him of Desdemona's guilt. One instant it is a delirious rage venting itself in frantic cries, the next it is absolute exhaustion, in which the mind is filled with self-pity and able to utter mere groans of regret. Those convulsive gasps of the orchestra, those chords tossed backwards and forwards between the wind and the strings, each time feebler than before, like the difficult breathing of a dying man; the sudden, violent outburst in which the orchestra revives, as if animated with the fury of the thunderbolt; the momentary hesitation of the trembling mass before it falls headlong in two fiery unisons, more like streams of lava than of sound,—

surely a style so impassioned as this is beyond and above anything ever before produced in instrumental music.

"The *andante* has some characteristics in common with the slow movements of the seventh and fourth symphonies. It shares the melancholy dignity of the one and the touching grace of the other. The subject is given out by the tenors and 'cellos in unison, with a simple accompaniment, *pizzicato*, in the double basses. This is followed by a phrase of the flutes, oboes, clarinets, and bassoons, with its echo in the violins, which returns no less than four times during the movement, and each time exactly as before, key and all, whatever changes may have been made in the principal subject. This persistence in a phrase at once so simple and so profoundly melancholy produces by degrees an impression on the hearers which it is impossible to describe, and which is certainly more vivid than any impression of the kind that I ever remember. Beethoven has left a precious record of pathos in the fourth and last appearance of the melody, where, by a slight alteration of the notes, a trifling extension of the phrase, and a management of the *nuance* all his own, he has produced one of the most touching effects to be found anywhere.

"The *scherzo* is an extraordinary composition: the very opening, though containing nothing terrible in itself, produces the same inexplicable emotion that is caused by the gaze of a magnetizer. A sombre, mysterious light pervades it. The play of the instruments has something sinister about it, and seems to spring from the state of mind which conceived the scene on the Blocksberg in 'Faust.' A few bars only are *forte: piano* and *pianissimo* predominate throughout. The middle of the movement (the trio) is founded on a rapid passage for the double basses, *fortissimo*, which shakes the orchestra to its foundation, and irresistibly recalls the gambols of an elephant. But the gamesome beast retires by degrees, and the noise of his antics is gradually lost. The theme of the *scherzo* reappears, *pizzicato*, the sound diminishing at the same time, till nothing is heard but the crisp chords of the violins and the droll effect of the upper A-flat in the bassoons rubbing against the G, the fundamental note of the dominant minor ninth. At length, the violins subside on to the chord of A-flat, which they hold *pianissimo*. The drums alone have the rhythm of the subject, which they reiterate with all possible lightness, while the rest of the orchestra maintains its stagnation. The drums sound C, C minor being the key of the movement; but the chord of A-flat, so long held by the strings, forces another tonality on the ear, and we are thus kept in doubt between the two. But the drums increase in force, still obstinately keeping up both note and rhythm; the violins have by degrees also fallen into the rhythm, and at length arrive at the chord of the seventh on the dominant (G), the drums still adhering to their C. At this point, the whole orchestra, including the three trombones, hitherto silent, bursts like a thunder-clap into C major, and into the triumphal march which forms the commencement of the *finale*. The effect of this contrivance is obvious enough to the ear, though it may be difficult to explain to the reader.

"With reference to this transition, it is sometimes said that Beethoven has, after all, only made use of the common expedient of following a soft passage in the minor by a burst in the major; that the theme in the *finale* is not original; and that the interest of the movement diminishes instead of increasing as it goes on. To which I answer that it is no reflection on the genius of a composer that the means he employs are already in use. Plenty of other composers have used the same expedients; but nothing they have done can be compared for a moment with this tremendous pæan of victory in which the soul of Beethoven, for the moment freed from its mortal drawbacks and sufferings, seems to mount to heaven in a chariot of fire. The first four bars of the subject may not be strikingly original; but the forms of the triumphal *fanfare* are but limited, and it is probably not possible to find new ones without forfeiting the simple, grandiose, pompous character which is native to that kind of phrase. But Beethoven evidently did not intend to continue the *fanfare* style after the first few bars; and, in the rest of the movement,— even as early as the conclusion of the first subject,— he quickly passes to the lofty and original style which never forsakes him. And, as to the interest not increasing as it goes on, the transition from the *scherzo* to the *finale* is probably the greatest effort of which music, in its present state of means, is capable, so that it would be simply impossible to have surpassed it."

"Tannhäuser," the third of Wagner's operas (not including "Die Feen"), is a happy combination of the legendary and historical, the legend of Tannhäuser being combined with the story of the battle of the Bards of Wartburg. The legend, which probably has its root in the classic story of Ulysses, originally heathen, became transformed and beautified by the infusion of Christianity. It exists in various forms, but in none more graceful than that attached to the Hörselberg (the Venus Grotto) in Thuringia. According to the Thuringian tale, Tannhäuser, knight and minstrel, was allured into the Venus Grotto, and dwelt there for a year with the goddess. Freeing himself from the unholy alliance, he makes a pilgrimage to Rome, with a view to expiate his sin, but is told by Pope Urban that he can no more look for forgiveness than for his staff growing young again and blossoming. Despairing, he returns to the Venus Grotto, but (according to Wagner) is saved from entering therein by the arrival of a band of Pilgrims from Rome, announcing the blossoming of Pope Urban's staff and Tannhäuser's salvation. In the spring of 1842 Wagner returned from Paris to Germany, and on his way to Dresden visited the castle of Wartburg, where he first conceived the idea of "Tannhäuser." The first performance of the opera occurred in Dresden, Oct. 20, 1845.

"Tannhäuser" was ordered for performance at the Grand Opera in Paris in 1861, sixteen years after its initial hearing in Dresden. Wagner was given to understand that he must introduce a ballet in order to win popular approval. This he refused to do; but he did undertake to elaborate the scene at the opening of the first act in the Grotto of Venus, giving it the character of musical and Terpsichorean revelry. The concession did not please the Parisians: the Jockey Club went *en masse* to the first performance, and their hissing and whistling made the result a fiasco. This stirred Wagner's hate, and doubtless led to his retaliating in the burlesque on the "Siege of Paris." Parisians have not forgiven him, and until very recently have rejected any overtures looking to a proper performance of his operas and music-dramas. In the Parisian version of the selections from "Tannhäuser" given to-day, the bacchanale follows the Venus mountain music in the overture, the final return to the Pilgrims' Hymn being omitted. The character of the addition, which dates from the "Tristan" period, shows Wagner's advance in orchestration.

Drawing upon the Wagner-Liszt correspondence, it will appear how Wagner himself regarded the offer to produce "Tannhäuser" in Paris. "In a letter to Liszt, dated March 29, 1860, he says: 'I return to Paris to-day in order to have a closer view of my brilliant misery. Mr. Reyer wants a large ballet for the second act of "Tannhäuser." You may imagine how I relish the idea. . . . I must see whether I can get rid of this ballet, otherwise I shall, of course, withdraw "Tannhäuser."' For six

months we hear no more on the subject, but it is clear that in this interval Wagner had determined to rewrite the 'Venus' scene and develop the revels. He says: 'I take great delight in the rewriting of the great "Venus" scene, and hope to improve the effect thereby. The ballet scene also will be executed on the larger scale designed by me.' But he did not even then begin to write the music; for three months later, on December 15, he says: 'For "Tannhäuser" I have still to score the grand new scene for "Venus," and to compose the whole of the Venusberg dance music. How this is to get done in time without a miracle I fail to perceive.' After this there is no further allusion, but it is known that the report that 'there was no ballet in the opera' had something to do with the hostility shown to it even before production. It would be a comical perversity if, after being once wrecked 'because there was no ballet in it,' the opera should now be unpopular because there is one."

Bell Song from "Lakme." **Delibes.**

Lakmé, an opera written by Leo Délibes, a French composer, was produced for the first time at the Opéra Comique, Paris, in April, 1883. Lakmé is chief of the sacred maidens connected with an Indian temple where Nilakantha, her father, is priest. A sacrilegious Englishman breaks into the garden of the establishment, sees Lakmé, falls in love with her, and is beloved in return. He leaves the sacred precincts just as Nilakantha appears. The priest notes Lakmé's embarrassment, also the broken fence; he connects the two, and with the help of several dozen Hindoos swears vengeance. In order to discover Lakmé's lover, the priest and his daughter, disguised as mendicants, appear in the market-place of the city, on a festal day, and Lakmé is made to sing, the priest hoping the sound of her voice will attract the man he seeks to kill. Lakmé sings the "Indian Bell Song." Nilakantha's ruse is successful: the Englishman betrays himself, and at a convenient season is stabbed in the back by the vengeful priest. Though he recovers from the wound, he and Lakmé finally agree to die together, which they proceed to do in a very beautiful jungle chosen for the purpose. The Bell Song, like the opera, decidedly Oriental in coloring, consists of a number of fragmentary themes into which a bell subject enters: it is based on an almost continuous single or double pedal, and is *colorature* music of a brilliant kind. The opera of Lakmé was performed in Boston, April 20, 1886.

Symphony, "Rustic Wedding March," Op. 26. **Goldmark.**

Wedding March, with Variations — Moderato molto.
Bridal Song — Allegretto.
In the Garden — Andante.
Dance — Finale, Allegro molto.

About seven-and-twenty years ago a Saxon count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubin-

stein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying music. The result was that, through the generosity of the composer, the struggling genius was enabled to develop his powers, and finally to produce two lyrical works which never fail to draw a closely packed audience in more than one large German town, especially in those of Saxony. The young man's name was Carl Goldmark,— thus wrote an enthusiastic Dresdener. Goldmark is a Hungarian, born in 1832, whose musical education was gained at the Vienna Conservatory. He began by studying the violin, but soon developed a taste for composition; and it is Goldmark, the composer, who is known in two hemispheres.

Goldmark cannot be called a prolific composer; for, although, besides his larger works, he has written chamber-music, overtures, and most delightfully for voices, the sum numerically of it all is not great. More than a half score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out; while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887) heard the one in E-flat. A Viennese critic wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhäuser' period. From Meyerbeer and Wagner, Goldmark gets the passionateness of his song, his pompous effects, his orchestral gorgeousness, and at the same time a certain excess in these things."

The symphony played to-day does not mirror Goldmark's excesses; that is, the kind pointed out by the Viennese writer. When it was written, this modern colorist had not matured his style; and yet 'tis music which is full brave enough for the simple subject it depicts. In style, the "Rustic Wedding" seems to discard the abstract form of the classic symphonies, assuming the programme shape; yet its general framework bears relation to the form fixed by the older writers of symphonies. The first movement illustrates the greatest innovations, it being almost alone of its kind in passing over the sonata form of first and second subjects, episodes, working out, reprise, etc.

A compilation has been made for this programme, describing the structural points of the work:—

First Movement.

"'The Wedding March.'* — This is a theme with variations.

"The march is played by the 'cellos and basses in octaves. It is in two strains, the first of sixteen, the second of twenty-three bars. It is all of the same character, except five bars of minims, which occur near the end.

"In the first variation, the theme is played by the first horn, accom-

*Mr. Dwight once wrote: "The 'Wedding March' by Goldmark is a singular affair. The quaint rustic theme is first hummed over in soliloquy by the basses. Then the outline is filled in with all the instrumental colors. Then issues a long series of variations most fantastical, some stately and some droll, some more than serious, even mournful. It were a curious wedding procession to *see*, made up of all manner of parties in all manner of moods. The crying mood is as frequent as any, for some go by with handkerchiefs to eyes, apparently; then a merry, wild set, tossing up their caps and flinging fire-crackers and torpedoes; others seem capering on hobby-horses; others walk grave and thoughtful; others march in knightly pomp and military splendor. All the variations are ingenious, full of quaint devices; and a few, toward the end, especially, have wealth and beauty of expression. But, strangely, the whole course comes round to where it began, and dies out in the old soliloquy. What does it mean? It is a thing which one could hear more than once, if only for the clever feats of instrumentation."

panied by the other horns and by a moving bass in the strings. After the first eight bars, the clarinets, and then the flutes, come in with a fresh melody. In Variation 2, *poco animato*, the violins make their first appearance. Variation 3, *allegro*, is for the full orchestra, loud and boisterous. Variation 4, *andante con moto*, is in the minor, with a melody *espressivo* in the violins, quite a contrast to the last. Farther on, the violas have a florid accompaniment, afterwards doubled by the second clarinet. Variation 5, *allegretto*, is in the major again. The theme is now in the basses, reinforced by bassoons and horns. Variation 6, *allegro vivace.* Here again the theme makes itself felt in the bass (horns and bassoons), the flutes and violins maintaining alternately a playful accompaniment. Variation 7, *allegretto pesante*, in the minor, is a curious piece of part-writing, and of irregular accents. In Variation 8, *allegro scherzando*, the altos, basses, and bassoons are not employed. The first violins are 'divided' (that is, play two parts), and the strings are doubled, *staccato*, by flutes, oboes, and clarinets. Variation 9, minor, *allegretto quasi andantino*, has the theme suggested in the bass, and an independent melody, imitated between the flute and the violin. In Variation 10, major again, *molto vivace*, the first violin has a rapid, brilliant figure throughout; and the theme is indicated by the basses and strings, *pizzicato.* Variation 11, minor, *andante con moto*, has again an independent melody, but different from anything that has occurred before, first in violin and oboe, next in clarinet and violin. Later on, the melody is transferred to the clarinet. Variation 12, *moderato*, is in the key of B major. An entirely independent melody, of the character of a village tune (itself founded on the theme), is prominent in the oboe, and is accompanied by the bassoons, and by separate figures, of smooth *legato* character, in the flutes and clarinets. Some quaint work follows between two violins and viola solo. Variation 13, in the *tempo* of the original theme, is the last, and closes the first movement of the piece."

Second Movement.

"The second movement is a *Brautlied*, or nuptial song, which we may suppose to be sung by the friends and well-wishers of the bride. It has a second part, with a tender tune in the oboe (as if one of the bridesmaids had stepped forward), accompanied by the theme of the march in the basses"

Fourth Movement.

"The fourth movement is entitled *Im Garten* (In the Garden), and suggests an intimate conversation of the bride and bridegroom, and of other lovers who may be presumed to be about shortly to follow their example. The first portion is accompanied throughout by the lower strings, in syncopated chords. The time then slackens a little, and a new *motif* appears ('cellos, then violins), which is evidently charged with passion. The whole of this section is full of question and answer, and proposal and response, with constant climaxes and variations of feeling."

Fifth Movement.

"The *finale* is a dance. After a couple of bars, *fortissimo*, the first theme starts off like a fugue, the second violins leading, then the violas, then 'cellos and basses, and lastly the first violins. The second is quite its opposite in character. It is all very animated and attractive. There are many episodes in the course of the movement, the most noticeable being a return to the garden scene."

Prelude, "Lohengrin." **Wagner.**

"Lohengrin" followed "Tannhäuser" after a brief interval, though five years elapsed from the date of the first performance of the latter before the public heard the new opera, which was given for the first time at Weimar, Aug. 28, 1850. At this period of his life Wagner had become so dissatisfied with the artistic life of the time that he concluded that a reform in theatric affairs could only be attained through a general political convulsion; and he accordingly took part in the Revolution of May, 1849, and was in consequence obliged to leave the country as a fugitive. On his way to Paris he stopped at Weimar, where he heard a rehearsal of "Tannhäuser" under Liszt, in whom he at once recognized his second self, as he expresses himself. "What I had felt in conceiving this music, he felt in executing it; what I wished to express in writing it, he announced in making it sound." For two years and five months after its completion "Lohengrin" remained unknown to the world, when Wagner's eye fell on the "forgotten" manuscript. His previous scores had been so often returned to him, sometimes unopened, that he had almost lost hope that the world would ever understand his new language.

Writing to Liszt from Paris, in April, 1850, Wagner said: "Dear friend, I have just been looking through the score of my 'Lohengrin.' I very seldom read my own works. An immense desire has sprung up in me to have my work performed. I address this wish to your heart. Perform my 'Lohengrin.' *You are the only one* to whom I could address this prayer; to none but you I should intrust the creation of this opera; to you I give it with perfect and joyous confidence. Perform 'Lohengrin,' and let its existence be *your* work." The published Wagner–Liszt correspondence shows how ardently and lovingly and successfully Liszt labored for his friend, both with his pen and bâton.

The poetic purport of the prelude — which Liszt aptly characterized as "a sort of magic formula, which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life" — has been thus explained by Wagner. Regarded in its musical and formal aspect, the orchestral prelude to "Lohengrin," allowing for four introductory bars, some interludial matter,

and an extended *coda*, might be defined as consisting of four presentations of a single theme (the Grail motive), each of which is subjected to a richly varied and highly colored treatment.

Siegfried's Passage to Bruennhilde's Rock, Morning Dawn, and Rhine Journey, from "Siegfried" and "Die Goetterdaemmerung." Wagner.

The arrangement from the final dramas of the Nibelungen played to-day is one of the several Wagner contemplated for concert purposes, which were not completed till after his death. It was, however, fully discussed by him and Dr. Hans Richter, and was ultimately finished under the supervision of the latter. Though drawn from the last two dramas of the trilogy,—"Siegfried" and "Götterdämmerung,"—the scene of action remains the same; namely, the summit of the rocky mountain upon which the walküre Brünnhilde sleeps. It begins at the moment when Siegfried, having thrust Wotan from his path, turns to seek the fire-encircled rock and Brünnhilde,—that moment in the progress of the drama where, with the breaking of Wotan's spear, all the gloom of the orchestra is changed in a twinkling to glorious expectancy. The first motive the ear hears (bassoons and low strings) is the Wälsungen motive, symbolical of Siegfried's love for his parents. Joined with this are four others; namely, "Siegfried, the Walsung" (first horn), the "Rhinegold Song" (horns), "Glow of the Brightening Glare" (flute and clarinet), one of the versions of the "Voice of the Bird" (oboe). These ideas, contained in two bars, suggest Siegfried, the hero, the treasure he holds as possessor of the magic ring, the flames he is approaching, and the bird which guides him. Now is heard another "Voice of the Bird" (oboe and clarinet), next the fire motive in the strings in conjunction with Siegfried's horn. Interrupted by Siegfried's heroic motive, this idea is worked out at considerable length. The flames rise higher, then subside as Siegfried nears Brünnhilde's rock, and the slumber motive (wood-wind), which in "Die Walküre" accompanies Wotan's farewell of Brünnhilde, sounds. Siegfried has gained the rock, sees Brünnhilde, and the orchestra pictures his impressions. The first violins play the "wandering passage" as Siegfried nears Brünnhilde.

The arrangement includes none of the sublime music of Brünnhilde's apostrophe, nor does it touch upon the great love duet with which the drama of "Siegfried" ends. The orchestra now enters upon the "Morning Dawn" motive (from the second scene in the first act of "Die Götterdämmerung"), heard in the 'cellos. As day broadens, the horns give out the motive of "Siegfried, the Son of the Forest," followed by a new motive (first clarinet), indicating Brünnhilde's love for Siegfried. The strings take it to a splendid climax. The sun rises high. Siegfried and Brünnhilde come forward (he in full armor, she leading her horse), which scene the orchestra illustrates by a superb handling of the "Siegfried, the Son of the Forest," motive. The section "Siegfried's Rhine Journey" (he leaves

Brünnhilde, in search of adventure and in fulfilment of the tragic fate that holds him) begins with Siegfried's horn-calls from the depths below Brünnhilde : a second time he passes through the fire (note the development of the horn motive and its conjunction with Loge's fire motive, first violins). On reaching the Rhine, the primeval element motive, beginning with the modulation, sways the whole orchestra. This superb picture extends through fifty-six bars. Then is heard the song of the Rhine daughters, with its brilliant accompaniment, interrupted by the "Rhinegold" motive, the symbol of desire (bass trombone), the motive of the ring (wood-wind and soft brasses). The arrangement closes with an effective handling of the "Walhall" theme.



Boston Symphony Orchestra

The Odeon, Cincinnati.

SEASON OF 1890-91.

ARTHUR NIKISCH, Conductor.

Monday Evening, May 11, At 8 o'clock.

PROGRAMME.

Schumann Symphony No. 1, in B-flat

Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.

Mozart . Canzonetta, and Page's Aria, from "The Marriage of Figaro"

Tschaikowsky . Andantino and Scherzo from Symphony No. 4, in F minor

Songs with Piano.

a. Brahms "Wie bist du meine Koenigin"
b. Secchi "Love me or not"
c. Hiller "Im Maien"

Mrs. ARTHUR NIKISCH.

Wagner Prelude, "Lohengrin"

Wagner Prelude, "Tristan and Isolde"

Wagner Prelude, "Die Meistersinger"

Soloist, Mrs. ARTHUR NIKISCH.

Historical and Descriptive Notes prepared by G. H. WILSON.

Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo, molto vivace with Trio I. and Trio II.
Allegro animato e grazioso.

This is Schumann's "Spring" symphony. It emanates from the happiest period of his life. The obstacles to his marriage had been overcome, and he had won a high position as a composer and an authority in music. In a letter to Dorn in 1839, Schumann complains of the pianoforte as "too narrow a field for his thoughts," and announces his intention of applying himself to orchestral writing to make up for his want of practice. The B-flat symphony is the first published essay in the new (to him) and larger field. Years before, in 1829, when a Heidelberg student, undecided between the professions of law and music, he wrote to Wieck, his old pianoforte teacher and future father-in-law: "I detest theory pure and simple, as you know; and I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Of these juvenile student attempts in the symphonic form, one at least, in G minor, was played in public (in Schneeberg in 1833).

Schumann's love for Clara Wieck was the incentive which led him to persistent work in mastering the science of music, in overcoming his youthful "detestation of theory." The earliest of the four published symphonies was first performed at the Gewandhaus, Leipzig, Mendelssohn conducting, on March 31, 1841, having been composed but shortly before. A few weeks after the performance he wrote to a friend: "I have now a household of my own, and my circumstances are different from what they were. The time since you last heard from me has passed in happiness and work. I wished for you to hear my symphony. How happy I was at the performance! — I, and others also, for it had such a favorable reception as I think no symphony has had since Beethoven."

This state of things, as Grove says, the music reflects very characteristically. So full of it was Schumann's mind that the composition of the entire work — without the scoring — is said to have taken only four days.

The title "Spring Symphony," which, however, is not adopted upon the printed title-page, is Schumann's own. In the volume of letters ("Robert Schumann's *Briefe, neue Folge*," new series, B. & H., Leipzig), the first mention of it occurs: "Fancy," he says, "a whole symphony,— and a 'Spring' symphony, too!" Schumann has also put on record the fact that its connection with the bursting season of spring was his original idea; for an inscription on a portrait of himself, which follows the first two

bars of the symphony, reads: "Beginning of a symphony, occasioned by a poem of Adolf Böttger's. To the poet, in remembrance, from Robert Schumann, Leipzig, 1842."

It is conceded that the buoyant symphony played to-day witnesses, in a truly astonishing manner, Schumann's forward stride in the technique of composition. Purists point out its "lovely imperfections," but few of these are unwilling to say, with Ehlert: "It possesses all the charm of a first creation; it is imbued with the fragrant breath of a young pine grove, in which the sun plays at hide-and-seek; it embodies as much of a bridal air as if Schumann were celebrating his symphonic honeymoon." Joseph Bennett points out the distinctions which marked the approach to composition in the higher forms between Schubert and Schumann. The former "worked up to higher manifestations of the symphonic forms through his larger pieces for the chamber, such as the octet; but Schumann passed at a step from the pianoforte to the orchestra, from the sonata to the symphony."

"Schumann," writes Wasielewski, "conceived and treated the symphonic form in a peculiar spirit, based on the study of masterpieces, especially those of Beethoven. The ideas are thoroughly Schumannic; higher artistic value is bestowed on them by the fact that these ideas are expressed in the old established form. They seldom reveal the arbitrary enormities which so often occur in his earlier works."

Grove points out that the trombone passage in the second portion of the *finale*, while, perhaps, containing a reminiscence of the first movement of Schubert's C major symphony,— heard by Schumann (who brought the MSS. from Vienna) at Leipzig, only a few months before the composition of the work,— is yet treated in his own way, producing a solemn effect not easily forgotten. An instance of Schumann's imperfect acquaintance with the orchestra of that date, also pointed out by Grove, is shown in the original score of the introduction. The energetic phrase for horns and trumpets, with which it begins, was first written a third lower (the corrected notes are D, B-flat, C, D); but, when the work came to rehearsal, under Mendelssohn, it appeared that the notes G and A, being stopped notes, could hardly be heard, and the change had to be made. This was for a long time a great joke with Schumann.

Writing to Mendelssohn from Dresden, in 1845, he says: "You are now in the middle of my symphony (rehearsing for the Gewandhaus concert). You remember the first rehearsal, in 1841, and the stopped notes in the trumpets and horns, at the beginning? It was exactly as if they had caught cold; and I am obliged to laugh now whenever I think of it."

There follows an analysis of the B-flat symphony from the pen of Mr. Joseph Bennett: —

First Movement.

"The first *allegro* is introduced by an *andante un poco maestoso*, which begins with a kind of motto phrase, stated in unison by horns and trumpets without accompaniment. Mendelssohn had an exactly parallel idea at the opening of his 'Hymn of Praise' symphony, which was performed a few months before Schumann wrote his symphony. That the credit of originations belongs to the author of the 'Hymn of Praise' is thus settled by dates, but Mendelssohn's friend and admirer may claim the merit of recognizing and frankly turning to account a very happy thought. The two musicians worked out the idea in different ways. Mendelssohn uses his 'motto' in the *allegro* simply as a tributary, whereas Schumann makes his enter into the principal theme.

"The *allegro molto vivace* opens, as just stated, with the 'motto' phrase of the introduction, which now forms part of a very energetic, bustling, and well-marked leading subject. Schumann does not develop his theme at length. His studies of great masterpieces, particularly, mayhap, of Beethoven's 'C minor,' inclined him to a concise first part. Very soon, therefore, the horns, with their reiterated and unaccompanied notes, give warning of the second subject, which the clarinets proceed to state. The new melody is as plaintive and tender as its predecessor was bold and vigorous, and thus the composer obtains the by no means slight advantage of a good contrast. He is otherwise happy in his themes, which, as well as having melodic character, lend themselves freely to effective orchestral treatment.

"In the second part of the movement, Schumann, yields himself unreservedly to the work of exhaustive development. He shrinks neither from elaboration nor length, but he never becomes obscure. Indeed, this 'working out,' if not technically quite above criticism, reveals most remarkable power for a first effort in symphonic writing. It should be observed that interest is augmented by the use of several subsidiary themes, which are cleverly associated with the principals. After the usual recapitulation, and when the *coda* is reached, a novel feature presents itself in the shape of a passage for strings only, of a hymn-like character. It has been called 'a little song of thankfulness,' and might be that or anything else poetic and engaging."

Second Movement.

"The slow movement, *larghetto*, E-flat, is one of the effusions by this master which set the fancy at work in efforts to explain it through reference to circumstances or emotions all can appreciate. One thing quite certain is that here we have a delicious and expressive tune, which no man in whose soul is music can listen to without emotion. The form of the movement is that of variations wherein the theme remains unaltered, and only the accessories change. Three times does the melody appear: first, from the violins; next from the violoncellos; and, lastly, from the oboes and horns, the accompaniment becoming more elaborate with each repetition."

Third Movement.

"The *scherzo*, *molto vivace*, G minor, is remarkable for two *trios*,—an innovation which Schumann was the first to make. In his symphonies in B-flat and A, Beethoven repeats the trio; and from this Schumann may have taken an idea to be developed as we now have it. The trios are well contrasted, differing, as they do, in key, rhythm, and character."

Fourth Movement.

"The *finale*, *allegro animato e grazioso*, resembles the first *allegro* in opening with a motto phrase. But here the whole force of the orchestra is employed; and the phrase is an ascending scale, beginning on the dominant, and having a broken rhythm which imparts great character. After one statement, a light and lively principal theme is entered upon. The term 'principal theme' strictly appertains, however, to the 'motto,' which forms by far the most conspicuous, striking, and effective part of the movement. The *finale* should be heard with the closest attention to this phrase, Schumann's treatment of it being always masterly and impressive, and such as more than warrants the composer in risking the close of his work upon a *motif* apparently wanting in adaptiveness."

Dr. Hanslick gives, in a late number of the *Neue Freie Presse*, some interesting passages from an autobiographical sketch of the Russian composer. We quote a few extracts, supplemented by some remarks of Dr. Hanslick himself, the London *Musical World* having kindly saved us the trouble of making a special translation. Tschaikowsky writes: "I was seventeen years old when I made the acquaintance of an Italian singing, master named Piccioli, the first person who interested himself in my musical condition. The influence he gained over me was enormous, and even now I have not quite outgrown it. He was an out-and-out enemy of German music; and through him I became an enthusiastic admirer of Rossini-Bellini, and Donizetti, considering it as an accepted fact that Mozart and Beethoven did excellent service — only in sending one to sleep. So far as that idea goes, I have since undergone a pretty complete change; and yet, though my partiality for Italian music has markedly diminished, and, above all, has lost its exclusiveness, yet even to the present day I feel a certain delight in hearing the cavatinas and duets of Rossini, etc., with their florid passages of ornament, and there are melodies of Bellini which I can never hear without the tears rushing into my eyes." The love for German music came to the young Russian soon after from a different quarter. He began to take lessons from Rudolph Kündinger, a pianist settled in St. Petersburg, who adopted the excellent plan of taking his pupil with him to operas and concerts. Under this treatment, Tschaikowsky's prejudice against German music soon began to give way, and a performance of Mozart's "Don Giovanni" came to him as a revelation, almost as it did to M. Gounod. "It is impossible to describe the delight, the rapture, the intoxication, with which it inspired me. For weeks I did nothing but play the opera through from the vocal score. Among all the great masters, Mozart is the one to whom I feel myself most attracted. So it has been with me up to the present day, and so it will always remain.

"As yet, Tschaikowsky had no idea that music was to be the business of his life: he had passed through the law school, and served for three years as an under-secretary in the Ministry of Justice. Then at last, at the age of twenty-two, he was able to enter the Conservatorium founded by Rubinstein, and began the study of the theory of music, in which he made rapid progress. Rubinstein, however, thought he detected in the promising pupil a certain proclivity towards the style of Berlioz and Wagner, and most carefully impressed on him the necessity of a thorough study of the classical writers. On leaving the Conservatoire in 1865, he was at once appointed Professor of Composition at the Moscow Conservatoire, then just founded by Nicholas Rubinstein, to whom he became profoundly attached, and to whose memory he dedicated the fine piano trio in A minor, Op. 50. For eleven years, he continued to hold the post of teacher of composition,— a period of his life which he now looks back upon with horror, so painful to him was the task of teaching. In 1877 a serious illness of the nervous system caused him to resign his professorship; and since then he has lived exclusively devoted to composition, occasionally conducting performances of his works."

Tschaikowsky has been a busy composer. His more important works include eight operas and ballets, five symphonies, symphonic poems, concertos, and lesser works for orchestra, and chamber music.

The selections from Tschaikowsky's F minor symphony played to-day

are an *andantino*, *in modo di canzona*, and *scherzo*, *pizzicato nostiato*, its two middle movements; the *andantino* following an extraordinarily long and complex first movement, the *scherzo* preceding a vigorous *finale*, in which there is more that is typical of the rough Russian than in either of the extracts chosen for performance to-day.

The *andantino* employs two principal subjects, or, after the manner of the song form (*in modo di canzona*), a principal subject and its episode. The main theme in B minor is first given out by the oboe. *Semplice*, *ma grazioso*, the composer marks this lingering melody of twenty bars, which is accompanied throughout its first statement by the strings *pizzicato* on the first beat of the measure. No sooner has the oboe finished the song than the violoncellos take it up, the accompaniment of long, gently moving notes resting in the wood-wind and horns, the basses picking out the harmony in almost inaudible tones. The strings now take the tune, changing it a little to a fuller harmonized accompaniment in the wind division: the parts thicken, reaching a *crescendo ff.* After the climax, the violins play a variant of the theme in groups of sixteenth notes, which leads into a statement of the original melody by the bassoons and violoncellos in unison: the strain half ended, the first violins supplant the bassoons. Meanwhile, the flute and clarinet attract notice because of their florid accompaniment. The progress of the melody among the strings will be easily followed to the change of key which introduces the episode, *più mosso*. This subsidiary in the major becomes quite active during its brief prominence. First given out by the clarinets and bassoons, it is taken up by the strings, which hand it over to the full wind band. Graceful changes of contour mark its progress, the rich accompaniment offering a decided rhythmic contrast. The ultimate triplet chords of the full-tone brasses will scarcely pass unnoticed. Gradually calming after this dramatic outburst, the strings modulate deliberately into the key of the opening section, and the chief theme of the *andantino* reappears with all the expressiveness the first violins *cantabile* can bestow upon it. Fanciful figures, short chromatic passages, are a feature of the accompaniment until the melody, in broken portions, is handed up through the clarinet and the oboe to the topmost flute: the violoncellos, then the bassoons, are the voices which next take up the song; and they end it 'mid the musings of their soft-spoken companions.

The explanatory phrase, *pizzicato ostinato*, appended to the *scherzo* movement, indicates a continuous picking of the strings. The composer employs two principal ideas in the movement, which is scored for full modern orchestra, omitting harp. The first one, *allegro*, F major, a rollicking theme, appears at the start harmonized for the strings, which state it and play with it for about one hundred measures, the thread of the idea never being lost. A quick ascending arpeggio leads to the second principal phrase, *meno mosso*,—played slower than the preceding,—in the key of A. This appears as a duet for oboe and bassoon, the significant feature of which is the *gruppetto* in the fifth measure, appearing again in the ninth, and later on *ad infinitum*. The original tempo is introduced by fifteen measures of quiet chords from the full brass and tympani: this is found to be a clever prelude to the reappearance of the theme of the *meno mosso* section which comes in upon the clarinet solo, the faster tempo making the tune more gay than before,—an effect which the saucy piccolo heightens by its intrusions. The unique accompaniment from the corps of brasses, never once changing from strict time, is interesting. Through the series of alternating measures the first theme is reached in the key of F. The strings take it as before. Features of the closing section of the movement are the tossing about of the opening phrase of the theme between the wood-wind

and the strings, the unison use of the *gruppetto* figure of the *meno mosso* section by the wood-wind against a full harmony (*pizzicato* chords in the strings) and soft brasses. The end of this ingenious movement, which as a *tour de force* may be classed with the *finale* of Moszkowski's Suite, Op. 39, is almost inaudible, the tune dying out in a descending arpeggio among the strings.

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Prelude, "Tristan and Isolde." **Wagner.**

The legend which served Wagner for the poetic basis of "Tristan and Isolde" is centuries old, and appears on the page of poet and romancer of generations prior to the rise of the Bayreuth prophet. Wagner's pen, as was the case with the myth of the Nibelung's Ring, has given a lasting contribution to literature, while unifying and fashioning a tale which before had its home more in the imaginative verse of minstrel bards than in the strict, coherent, and convincing mode of the drama. Among Wagner's music dramas, "Tristan and Isolde" is dramatically pre-eminent. Upon the occult workings of the love potion revolves an intensely moving tragedy. The music — and we have it from Wagner's own lips — represents his most

deliberate effort to be his unbridled self. He discards utterly operatic conventions, giving his entire mind and strength to illustrating the new art that burned within him. The orchestral prelude, in its poetical aspect, may be regarded as a musical portrayal of love in all its different phases, ranging from love-longing to death-defying ecstatic emotion. Formally considered, it consists of a series of motives, or, more correctly speaking, of a single motive and its evolutions, which in the drama are repeatedly used as representative of or in close connection with the loves of Tristan and Isolde, and also when allusion is made to the symbolical "love potion," and which are here interwoven in a wondrously continuous web.

Prelude, "Die Meistersinger." **Wagner.**

The name "Mastersingers" belonged to those poets of the people who, since the thirteenth century, developed lyric poetry, which had been founded by the court poets, or "Minnesingers," of earlier times. With all their imagined cultivation, the worthy mastersingers had quite lost the true spirit of their art, and little remained to them but a lifeless and hollow set of rules, most of which were pedantic in the extreme, and many ridiculous beyond description. Wagner's comic opera "Die Meistersinger" treats of a guild of mastersingers, who at one of their annual competitions offered as a prize for the best song the hand in marriage of one of the fair daughters of their town. A stranger knight comes along, joins the guild, takes part in the prize-singing, and wins the maid. "Die Meistersinger" was first performed in 1868, von Bülow conducted, and it was the first of Wagner's works produced under the especial patronage of the King of Bavaria. The real purpose of the opera is to contrast the freedom of modern (Wagner's) art with the limitations of all art fettered by tradition, and in it adherents of both old and new can find much to admire.

Mr. Edward Dannreuther, a safe and accomplished critic, says that the Bayreuth master "has shown himself capable, in every new drama, of remodelling both the style and character of his music in accordance with the poetical subject-matter." He adds: "In the overture to 'Tannhäuser,' the flesh and spirit — earthly and heavenly aspirations and passions — wrestle with one another, and find their final equation. In the introduction to 'Lohengrin,' the smooth, harmonious strain of scarcely perceptible rhythmical changes, mystically undulating from the faintest vision to the fullest glory, presents the ethereal character of the Holy Grail. The introduction to 'Die Meistersinger' offers a strong contrast to these. It is throughout a realistic picture, executed in robust colors, full of bold antitheses and surprising combinations,— a vivid delineation of mediæval German life, drawn with exuberant fancy and inimitable humor." Mr. Dannreuther subsequently gives his idea of the effect made by this overture, first upon a listener unacquainted with the drama, next upon one to whom the play is familiar. The former receives "a vivid series of impressions of festive pomp and warm passions, of open, joyous humor"; while the latter has recalled to him "numerous striking and individual pictures which he has witnessed upon the stage." In the overture, the leading motives of the drama are displayed singly and in combination, with picturesque effect and striking art. The first subject is the pompous "Mastersinger's" motive. The trumpets and harp in march rhythm sound the theme of the Procession of the Mastersingers (from Act III.). Walther's Prize Song is the third theme, a lovely melody; then comes the representative of the Apprentices, a bustling, chattering subject. The manner in which the two last-mentioned subjects play against each other — the first indicative of the freedom of Wagner's art, the second the stilted voice of conventional pedantry — will be noted by the observant.



BOOK

OF THE

FIFTH FESTIVAL

CONTAINING THE

OFFICIAL PROGRAMMES

GIVEN

May 20th, 21st, 22d and 23d, 1891,

UNDER THE DIRECTION OF THE

Buffalo Musical Association

AT

MUSIC HALL.

ANALYTIC PROGRAMMES WITH ENGLISH TEXTS, BIOGRAPHICAL AND CRITICAL ESSAYS, ARRANGED BY

CHARLOTTE MULLIGAN.

BUFFALO MUSICAL ASSOCIATION.
1891.



DESIGNS BY G. STANLEY HARTE.

Buffalo Musical Association.

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DR. ROSWELL PARK, *2d Vice-President.* G. B. RICH, *Treasurer.*

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Guarantee Fund.

The following prominent men of Buffalo subscribed the sums of money indicated, as a Guarantee Fund for the Festival of 1891:

J. J. Albright,	$1,000	R. H. Heussler,	$500
F. A. Bell,	1,000	E. H. Hutchinson,	500
George E. Bleistein,	1,000	Wm. Hamlin,	500
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W. H. Walker,	1,000	Edward Michael,	500
R. P. Wilson,	1,000	John C. Nagel,	500
Wooley & Gerrans,	1,000	C. W. Pardee,	500
J. L. Williams,	1,000	P. P. Pratt,	500
T. G. Avery,	500	G. B. Rich,	500
Henry Altman,	500	M. E. Robinson,	500
T. A. Bissell,	500	E. H. Rounds,	500
George H. Bush,	500	J. M. Richmond,	500
P. P. Burtis,	500	Henry A. Richmond,	500
Lester J. Bennett,	500	J. N. Scatcherd,	500
A. J. Barnard,	500	C. N. Shipman,	500
Charles F. Bingham,	500	John Satterfield,	500
W. S. Bissell,	500	T. Guilford Smith,	500
J. M. Brinker,	500	Geo. P. Sawyer,	500
John W. Bush,	500	James Sweeney,	500
E. H. Butler,	500	Jacob Stern,	500
S. M. Clement, Jr.,	500	Frank J. Underhill,	500
J. H. Cowing,	500	George Urban, Jr.,	500
W. C. Cornwell,	500	Ansley Wilcox,	500
Stephen C. Clarke,	500	J. P. White,	500
Charles Cary,	500	M. F. Warren,	500
F. L. Danforth,	500	H. M. Watson,	500
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Geo. C. Greene,	500	R. R. Hefford,	250
C. W. Goodyear,	500	Herman Cosack,	100
J. C. Graves,	500	John W. Fisher,	100
E. A. Goerger,	500	A. J. Maerz,	100
H. C. Haefcker,	500	G. A. Lewis,	100

Introduction.

THE first Music Hall, occupying the present site, was built in 1882–83, on the land known as the "old Walden estate," purchased by the German Young Men's Association from the heirs of the late Gen. Meyer. The corner-stone was laid March 5, 1883, and the building completed in July, 1883, under the direction of Mr. August C. Esenwein. It was opened July 16, 1883, by the German North American Sængerbund with the Twenty-third Sængerfest. At this Dr. Leopold Damrosch conducted the music, having an orchestra of some eighty performers.

The first Festival given by the Buffalo Music Festival Association took place in that hall in June, 1884, which Theodore Thomas conducted; the singers being such artists as Madame Christine Nilsson, Frau Friedrich Materna, Miss Emma Juch, Miss Emily Winant, Herr Winklemann, Herr Scaria, and others.

The building was destroyed by fire March 5, 1885, and not rebuilt until October, 1887.

In June, 1885, the Buffalo Musical Association gave the second Festival at the Armory of the 65th Regiment. Mr. Theodore Thomas conducted and a chorus of eight hundred voices was assisted by the soloists Miss Emma Juch, Mr. William Winch and Mr. Max Heinrich.

The Third Festival took place in the present building October, 1887, with Mr. Walter J. Damrosch as conductor. Among the soloists were Mr. Max Alvary, Mr. Max Heinrich, Mr. Rudolph von Milde, Mr. Bowdoin, Mrs. Helen Hastreiter, Miss Sears, Miss Gethoefer, Miss Earle and Miss Adele Aus der Ohe.

The fourth Festival was given in June, 1888, under the direction of Mr. Theodore Thomas, with the following soloists: Mme. Lilli Lehmann-Kalisch, Mr. Paul Kalisch, Mr. Max Alvary, Mr. Emil Fischer, Mrs. Fredericks and Mr. Bartlett.

At each of these Festivals large choruses were drilled by local conductors, among them Mr. James Nuno, Mr. John Gelbke, Mr. Joseph Mischka and Mr. John Lund, who directs the present chorus.

Order of Performances.

Wednesday, May Twentieth, ...	First Evening Concert
Thursday, May Twenty-first, ...	First Afternoon Concert
Thursday, May Twenty-first, ...	Second Evening Concert
Friday, May Twenty-second, ...	Third Evening Concert
Saturday, May Twenty-third, ...	Second Afternoon Concert
Saturday, May Twenty-third, ...	Fourth Evening Concert

Evening Concerts will commence at eight o'clock.

Afternoon Concerts will commence at two o'clock.

The hall will be open three-quarters of an hour before each concert.

HALL REGULATIONS.

The concerts will begin promptly at the hour named. The doors will then be closed and no person will be seated until the close of the first number.

The intermission designated will be fifteen minutes, after which the performance will be renewed at the sound of the cornet.

No encores will be permitted.

Carriages at ten o'clock for evening concerts and at four o'clock for afternoon concerts.

Conductors and Soloists.

MR. ARTHUR NIKISCH,

Conductor Boston Symphony Orchestra.

MR. JOHN LUND,

Musical Director.

MR. EVERETT L. BAKER,

Conductor of Children's Chorus.

Sopranos.

MISS MARIE JAHN, MRS. ARTHUR NIKISCH,

MISS CLEMENTINE DE VERE, MISS MARY HOWE.

Contraltos.

MRS. JULIE E. WYMAN, MISS MARY E. FOX.

Tenors.

MR. ANDREAS DIPPEL, MR. WILLIAM H. RIEGER.

Baritones.

MR. E. C. BUSHNELL, MR. FRANCIS FISHER POWERS.

Bass.

MR. CONRAD BEHRENS.

Pianist.

MR. FRANZ RUMMEL.

Accompanists.

MR. ARTHUR NIKISCH, MR. JOHN LUND.

Boston Symphony Orchestra.

MR. ARTHUR NIKISCH, Conductor.

IN the summer of 1881, a letter appeared in the *Boston Transcript* signed by Mr. H. L. Higginson, and calling attention to the need of a permanent orchestra in that city. He proposed, unaided and alone, to establish such an organization, and announced a series of twenty-four concerts to be given during the coming winter. Mr. George Henschel, a musician of world-wide reputation, and at that time a resident of Boston, was appointed conductor, and on October 22, 1881, the first concert of the Boston Symphony Orchestra, then numbering sixty performers, was given. The scheme met with popular approval, and led to a second and subsequent seasons, until the Symphony Orchestra has become an established institution. It also became fashionable and has so continued to the present season—the tenth. Mr. Henschel was retained as director for three seasons and was very popular, his selections and arrangement of programmes finding much favor. There are few conductors who could so successfully have formed the nucleus of a perfect orchestra as did Mr. Henschel. At the end of three years Mr. Henschel removed to England and Mr. Higginson procured the services of Mr. Wilhelm Gericke, who was at the time one of the conductors at the Imperial Opera, Vienna.

Musical America is under great obligation to Mr. Gericke, for although the orchestra is a local organization the influence of its good work has extended throughout the country. Mr. Gericke found his labors so arduous that his health began to suffer and at the end of the season of 1888–89, he returned to Germany. Again Mr. Higginson displayed rare judgment in the selection of a conductor, and Mr. Arthur Nikisch, of Leipzig, was engaged. He has worked intelligently in strengthening the orchestra, and it is to-day the most perfect organization of the kind in the country. Mr. Higginson has lived to see his efforts not alone appreciated by his own city, but to receive the grateful acknowledgments of the entire musical community.



ANDREAS DIPPEL.

MISS MARIE JAHN.

Personnel Boston Symphony Orchestra.

FIRST VIOLINS.

Franz Kneisel,
T. Adamowski,
O. Roth,
L. Svecenski,
E. Fiedler,
A. Moldauer,
D. Kuntz,
T. Human,
F. Mahn,
J. Hoffmann,
G. Strube,
W. Krafft,
R. Kuehn,
H. Keller,
G. Boehm.

SECOND VIOLINS.

J. Akeroyd,
P. Fiumara,
W. W. Swornsbourne,
H. Hahnemann,
J. E. Eichler,
F. E. Schuchmann,
J. Michael,
E. B. Marble,
S. Goldstein,
H. Berger,
J. Kneisel,
J. Ed. Eichler.

VIOLAS.

E. Grumberg,
H. Heindl,
J. Kluge,
W. Rietzel,
C. Sauer,
A. Kolster,
M. Zach,
J. Knecht,
H. Hoyer.

VIOLONCELLOS.

A. Hekking,
L. Schulz,
G. Campanari,
E. Loeffler,
C. Reibl,
J. Adamowski.

DOUBLE BASS.

A. Goldstein,
H. A. Greene,
G. Bareither,
G. Gerhart,
L. Jennewein,
H. Barth.

FLUTES.

C. Molé,
E. M. Heindl.

PICCOLO.

P. Fox.

OBOES.

A. Sautet,
L. Demuth.

ENGLISH HORN.

F. Müller.

CLARINETS.

G. Goldschmidt,
P. Metzger.

BASSOONS.

H. Günzel,
C. Dietsch.

BASS CLARINET.

E. Strasser.

HORNS.

A. Hackebarth,
J. Schneider,
E. Schormann,
C. Schumann.

TRUMPETS.

P. Muller,
E. N. Lafricain.

TROMBONES.

C. Hampe,
F. Meyer,
G. W. Stewart.

TUBA.

Golde.

TYMPANI.

C. Ludwig.

CYMBALS.

W. A. FIELD.

HARP.

H. Schüecker.

DRUM.

H. Simpson.

LIBRARIAN.

J. Sauerquell.

First violins,	15	Wood wind,	11
Second violins,	12	Brass,	10
Violas,	9	Percussion,	3
'Cellos,	6	Harp,	1
Double bass,	6		
Total,			73

First Evening Concert.

WEDNESDAY, MAY TWENTIETH.

Programme.

OVERTURE, "Leonore," No. 3, ... BEETHOVEN

BOSTON SYMPHONY ORCHESTRA.

ARIA, "O Don Fatale," "Don Carlos," VERDI

MRS. JULIE E. WYMAN.

ARIA, "Sicilian Vespers," VERDI

MR. FRANCIS FISHER POWERS.

SUITE, "Peer Gynt," GRIEG

Daybreak. The Death of Aase. Anitra's Death. In the Hall of the King of the Dovre Mountains.

BOSTON SYMPHONY ORCHESTRA.

MAD SCENE, "Hamlet," AMBROISE THOMAS

MISS CLEMENTINE DE VERE.

SELECTIONS, "Damnation of Faust," BERLIOZ

a. Minuet, "Will-o'-the-Wisps."
b. Dance of the Sylphs.
c. Hungarian March.

BOSTON SYMPHONY ORCHESTRA.

SONGS. Piano accompaniment.

a. "Enchantment," MASSENET.
b. "Heart's Fancies," A. GORING THOMAS
c. "Dormez-Vous," WEKERLIN

MRS. JULIE E. WYMAN.

Intermission.

"EVE," Second MASSENET

ENTITLED BY THE COMPOSER, "A MYSTERY IN THREE PARTS."

EVE, *Soprano*, ... MISS CLEMENTINE DE VERE
ADAM, *Bass*, ... MR. FRANCIS FISHER POWERS
NARRATOR, *Tenor*, ... MR. WILLIAM H. RIEGER

First Afternoon Concert.

THURSDAY, MAY TWENTY-FIRST.

Programme.

GRANDE POLONAISE, ... LISZT

BOSTON SYMPHONY ORCHESTRA.

ARIA, "Les Dragons de Villars," MAILLARD

MRS. ARTHUR NIKISCH.

ARIA, "La Juive," HALEVY

MR. CONRAD BEHRENS.

SELECTIONS, ...

a. "Nikia's Dream," from "Symphonie Orientale,"

b. "In the Hammock," Op. 84, ... GODARD

BOSTON SYMPHONY ORCHESTRA.

SCHERZO CAPRICCIOSO, ... DVORAK

CONCERTO, E-flat Major, ... LISZT

MR. FRANZ RUMMEL.

SONGS. Piano accompaniment.

a. "Die Quelle," GOLDMARK

b. "Florian's Song," GODARD

c. "Vergebliches Ständchen," BRAHMS

MRS. ARTHUR NIKISCH.

SONGS. Piano accompaniment.

a. "The Lindentree," SCHUBERT

b. "The Wanderer," SCHUBERT

MR. CONRAD BEHRENS.

SELECTIONS, "Midsummer-night's Dream," MENDELSSOHN

a. Scherzo.

b. Notturno.

c. Wedding March.

BOSTON SYMPHONY ORCHESTRA.

Second Evening Concert.

THURSDAY, MAY TWENTY-FIRST.

Programme.

OVERTURE, "Oberon," VON WEBER

BOSTON SYMPHONY ORCHESTRA.

ARIA, "Ocean, Thou Mighty Monster," VON WEBER

MRS. ARTHUR NIKISCH.

"THE WAR SONG OF THE ANCIENT GERMANS," JOHN LUND

MISS JAHN, MR. BUSHNELL, MALE CHORUS AND ORCHESTRA.

RHAPSODY, ... LALO

BOSTON SYMPHONY ORCHESTRA.

BELL SONG, "Lakme," DÉLIBES

MISS MARY HOWE.

SYMPHONY, "Rustic Wedding," GOLDMARK

A MARCH WITH VARIATIONS. *Moderato Molto.*

BRIDAL SONG. *Allegretto.*

IN THE GARDEN. *Andante.*

DANCE, FINALE. *Allegro Molto.*

"SONG OF THE NIGHTINGALE," ALIBIEFF

MISS MARY HOWE.

"WALDWEBEN," from "Siegfried," WAGNER

VORSPIEL UND LIEBESTOD, from "Tristan and Isolde," WAGNER

BOSTON SYMPHONY ORCHESTRA.

CHORUS FROM "DIE MEISTERSINGER," WAGNER

FESTIVAL CHORUS AND ORCHESTRA.

Third Evening Concert.

FRIDAY, MAY TWENTY-SECOND.

Programme.

SYMPHONIC POEM, "Lancelot and Elaine," MACDOWELL

SONGS. Piano accompaniment.

a. "The Watch," LOEWE

b. "Tom the Rhymer," LOEWE

MR. CONRAD BEHRENS.

OVERTURE FANTASIE, "Romeo and Juliet," . . . TSCHAIKOWSKY

BOSTON SYMPHONY ORCHESTRA.

SONGS. Piano accompaniment.

a. "Loveliest Flower," PRICE

b. "In the East," MULLIGAN

MR. WILLIAM H. RIEGER.

BIRD SONG, "Pearl of Brazil," DAVID

MISS MARY HOWE.

SELECTIONS, from "Siegfried" and "Gotterdammerung," . WAGNER

a. Siegfried's Passage to Brünnhilde's Rock.

b. Morning Dawn and Rhine Journey.

Transcribed by Dr. Hans Richter.

BOSTON SYMPHONY ORCHESTRA.

SONGS. Piano accompaniment.

a. "To! To Män Tro," LINDBLAD

b. "Trollhättan," PLEASE

MR. CONRAD BEHRENS.

SONGS. Piano accompaniment.

a. "The Arabian Slave," SHELLEY

b. "Ah! Sir, a Dream," HAWLEY

MISS MARY E. FOX.

SYMPHONY, C minor, No. 5, ... BEETHOVEN

a. Allegro con brio. *b. Andante con moto.*

c. Allegro scherzo. *d. Allegro, finale.*

BOSTON SYMPHONY ORCHESTRA.

"ECHO SONG," ECKERT

MISS MARY HOWE.

ANTHEM, "To Thee, O Country," EICHBERG

FESTIVAL CHORUS AND ORCHESTRA.

Second Afternoon Concert.

SATURDAY, MAY TWENTY-THIRD.

Programme.

OVERTURE AND BACCHANALE, "Tannhauser," WAGNER

BOSTON SYMPHONY ORCHESTRA.

CHORUS, ...

a. CHORAL, "Our Father, 'tis to Thee," SELECTED
b. PART SONG, "Sweet Spring Evening," GLUCK
c. SOLO, DUET AND CHORUS, "Sigh Gentle Gales," . . LINCOLN

CHILDREN'S CHORUS.

SONG. Piano accompaniment.

a. "In Liebeslust," LISZT
b. "Bon Jour Susanne," DELIBÉS
c. "Frühlingsnacht," SCHUMANN

MRS. NIKISCH.

FLUTE SOLO, Fantasie on themes from "Oberon," . . DEMERSSEMAN

M. CH. MOLE.

ANTHEM, "Who is Like Unto Thee?" E. L. BAKER

SOLOISTS: MISS MARGARET E. CAMPBELL, MR. W. H. RIEGER.

SONGS, ...

a. "The Old Stone Wall," P. A. SCHNECKER
b. "The Two Grenadiers," SCHUMANN

MR. BUSHNELL.

LARGO, ... HANDEL

For Violins.

SONGS, ...

a. "Favorite Eyes," NEWCOMB
b. "Double Loss," MEYER-HELMUND

MR. RIEGER.

SONGS, ...

a. SOLO AND CHORUS, "My Dear Old Home," . . . A. BEIRLY
b. CHORUS, "The Banner of the Free," B. RICHARDS
c. PART SONG, "Good Night," FRANZ ABT

CHILDREN'S CHORUS.

OVERTURE, "Euryanthe," WEBER

BOSTON SYMPHONY ORCHESTRA.

Fourth Evening Concert.

SATURDAY, MAY TWENTY-THIRD.

Programme.

SYMPHONIC POEM, "Tasso," LISZT

BOSTON SYMPHONY ORCHESTRA.

LOHENGRIN'S NARRATIVE, "Lohengrin," WAGNER

MR. DIPPEL.

ARIA, "O Lovely Halls," from "Tannhauser," WAGNER

MISS MARIE JAHN.

DUET, "In Neuen Thäten," from "Die Götterdammerung," . WAGNER

MISS JAHN AND MR. DIPPEL.

CANTATA, "King Rother," J. KRUG-WALDSEE

MISS DEVERE, MISS PHILIPPBAR, MR. BUSHNELL, MR. BEHRENS.

FESTIVAL CHORUS OF 500 VOICES AND ORCHESTRA, . .

JOHN LUND, *Conductor*



First Evening Concert, Wednesday.

OVERTURE, LEONORE, No. 3, ... BEETHOVEN

Ludwig von Beethoven wrote one opera, "Fidelio," the text being adapted from Bouilly's "Leonore, ou l' Amour Conjugal." For this work he composed four overtures, but was not satisfied with any one of them, and they were, therefore, discarded. The overture which was written last, in 1814, is known, however, as the "Overture to Fidelio," and is played to introduce the opera. While what was in reality the third "Leonore" overture (which Beethoven wrote for a performance of the opera at Prague, in 1807, which did not come off) is called "Leonore" No. 1, the first "Leonore" (1805) being styled No. 2, the second and greatest "Leonore" (1806) is the one known as No. 3. The three "Leonore" overtures are written in the same key, and have much that is related, especially Nos. 2 and 3, the colossal third being a masterly elaboration of the second.

An *adagio* begins the overture, and nothing could be more indicative of a lofty purpose than the unisonous crash of the full orchestra on the dominant, followed by a descending scale passage, which, it is often said, might suggest going down into the depths of Florestan's dungeon. The revelation of the F-sharp as the dominant of B major, and then the sudden transition into A-flat major, belong to Beethoven's noblest and most characteristic style. Thus early the mind of the hearer is filled with wonder and delight, while his imagination is excited to free and powerful action. The clarinet and bassoon then introduce Florestan's dungeon air, "In des Lebens Frühlingstagen," the melody of which was such a favorite with Beethoven, that it appears in three out of the four overtures. The change to A-flat seems to have been made that the key of the melody in the overture might correspond with its key in the body of the work; and very soon Beethoven returns to B major, by means of a gorgeous modulation.



MISS CLEMENTINE DE VERE.

To do justice to the striking passages that follow would necessitate quoting every bar. Enough that in the last bar the basses slowly ascend from the dominant to the leading note, on which they pause till the *allegro* begins with an agitated theme, given, first of all, to the violins and 'celli in octaves. This is repeated in a grand *tutti*, and very largely developed till a close is made upon the dominant of E major, in which key a lovely melody enters, seeming to speak peace to trouble and turmoil. But the influence of this is transitory. Agitation soon regains its lost ascendency; and we are hurried through a succession of passages, each more striking than another, till, after continued iteration by the violins of a section of the leading theme, we come upon a prolonged struggle between the passion that verges on despair, and the hope that would point to brighter days in store. Mark how the tempest of the heart rages, and how it hushes itself for a moment while the comforter speaks, only to burst forth with renewed impetuosity. Thus it continues, knowing no abatement, till just at its highest the sun shines forth, and darts a ray of light across the gloom (note the unison passage of the strings). This is one of the master-strokes of genius. The rush of the instruments up the scale, as thongh to express the highest pitch of agony, their sudden drop, and the sound of a distant trumpet telling of relief and deliverance, is not a surprise only: it reveals how a great master can use materials which, in other hands, would lead to indifferent effects, with perfect safety and astounding success.

After the storm a calm; and now the wind instruments in long-drawn notes speak the relief of one who sees the end of trial. Again the trumpet, now nearer at hand, proclaims the good tidings of rescue and safety, and again the music expresses in gentle strains a feeling of happiness too great for noisy demonstrations. This is followed by a resumption of the original theme, as though the relieved mind's first instinct was to recall the trouble now happily past, in order to heighten the joy of the present. The second subject also reappears; and, when all the exciting drama has been reviewed, gratitude rises higher and higher. A change to *presto* takes place, the first violins lead off with a rush of scale passages, which the seconds presently join in octaves, followed by the violas, and then by the basses, till at last the full orchestra bursts into an overwhelming song of gladness. Let this wonderful *coda* speak for itself. In language plainer than the plainest words, and more powerful than the most powerful eloquence of tongue and lips, it speaks of a happy issue out of trouble, and the beginning of a new and joyous life.

SUITE, "PEER GYNT," GRIEG

Greig, like Chopin, Dvorák, and Tschaikowsky, drew his inspiration from national sources. It came, however, with his maturity; for, though born in Norway, his early studies were conducted for the most part in Germany, and gave no distinct premonition of their future trend. Ole Bull may be said to have discovered Grieg; for it was he who, on hearing the boy of fifteen play the pianoforte, insisted that he be sent at once to Leipzig, where he remained four years. After Leipzig, Greig visited Copenhagen, then the literary and æsthetic centre of Scandinavia. Here, in 1863, when he was twenty years old, began his first serious acquaintance with the folk-songs of his people, from whose tender melancholy he has not since been parted. The influence and companionship of Richard Norkraak, a composer of great promise, who died young, must not be overlooked in tracing the development of Grieg's individuality. What came of their friendship, Grieg has himself told: "The scales suddenly fell from my eyes when first I learned through him to understand Norwegian folk-melodies and my own nature. We united ourselves against the mingled Gade-Mendelssohn weakly-effeminate Scandinavianism, and struck out with enthusiasm into the new pathway which the Northern school is at present pursuing." Norkraak's songs, Kjerulf's romances, Ole Bull's "Visit to the Sater," and afterwards Björnson's poems and the dramas of Henrik Ibsen, have had an ineffaceable influence on Grieg's music.

The dramatic poem of "Peer Gynt" was written by Ibsen in 1867,—a midway period in the career of one who is now occupying a share of the cultivated world's attention. This synopsis of the poem, or allegory, is presented: "The character of Peer Gynt is taken from one of the Norwegian folk-legends. He is a Norwegian Faust, whose superabundance of imagination will bring him to destruction if he is not saved by a woman. Peer Gynt is a peasant lad, whose parents were once well-to-do people; but the father is now dead, and the mother and son are living in great poverty. The lad is full of great ideas, and has many wonderful plans for the future. These he confides to his mother, who, notwithstanding his wild ways and fantastic ideas, believes in him. His youthful arrogance knows no bounds. He goes to a wedding and carries off the bride to the mountains, where he afterwards deserts her. During the night, he wanders about, and meets with some frolicsome dairymaids. He harbors at last in the hall of the King of the Dovre Mountains, where he falls in love with the king's daughter, but is finally turned out of doors. He returns home, where he finds his mother, Aase, on her death-bed. After her

death, he sails for foreign climes, and lands, after the lapse of many years, a rich man, on the coast of Morocco. In one of the Arabian deserts he meets Anitra, the daughter of a Bedouin chief. She only succeeds in captivating him temporarily, and leaves him. Peer Gynt dreams about Solvejg, the love of his youth, who faithfully has been waiting for him, and to his arms he at last returns, old and gray."

The Suite played at the Festival is a species of reduction of the voluminous music Grieg composed for the production of the drama on the stage. The first movement, Daybreak, *allegretto pastorale*, is scored for small orchestra. The second, *andante doloroso*, consisting of four measured periods for muted strings, is a funeral march. The third, *tempo di mazurka*, is written for divided strings and triangle. The fourth, *alla marcia e molto marcato*, a somewhat grotesque march, is scored for full modern orchestra, and pictures the imps tormenting Peer Gynt.

"THE DAMNATION OF FAUST," Louis Hector Berlioz

The dramatic legend, entitled "The Damnation of Faust," was written by the French composer, Louis Hector Berlioz, in 1846, and was first given in the Opera Comique, Paris. It is considered his most popular work, and has of late years become very well known in England and America. It appeared as a prominent part of the Buffalo Festivals of 1887 and 1888, and upon the programme of the first concert given this year are three numbers from the same legend. The "Minuet of the Will-o'-the-Wisps," is the response of the *feuxfollets* to the request of Mephistophele that they should appear and bewilder Marguerite. They are introduced in a dance which takes the form of a minuet, the time being gradually increased until the music develops into a whirlwind of diabolical sound. It is weird and grotesque, and the fancy easily pictures the dancing of the myriad of lights which dazzles the eyes of the fair Marguerite.

The second number, entitled "The Dance of the Sylphs," occurs in the seventh scene of the legend. Faust is peacefully sleeping and Mephistophele summons the sylphs to weave about him fanciful dreams. The music is a species of waltz, airy and light, introducing the theme heard in the slumber chorus. In describing this charming conception by the French composer, Mr. Krehbiel, the critic of the New York *Tribune*, says: "The combination of drum-taps with harmonics on the harp is one of the most novel as well as dainty instrumental effects imaginable. The musical device used is that of a piece of simple construction built upon a pedal point D, which the basses hold throughout the movement." The marked contrast between the

"Minuet" and the "Dance" illustrates forcibly the versatility of musical mind possessed by Berlioz.

The third selection given by the orchestra is what is known to Hungarians as "The Rákóczy Induló," and is the most celebrated of their melodies. It shares its name with a number of older Hungarian marches, dating from the beginning of the eighteenth century, when the Transylvanian Prince, Rákóczy Ferencz, made an unsuccessful attempt to resist the power of Austria. Berlioz introduced it into "The Damnation of Faust," writing it the night before he left Vienna for Prague, during his first visit to Austria. His arrangement has been generally adopted and the music is most brilliant. It is much beloved by the Hungarians as well as Austrians, and of late years it is heard frequently in the streets and concert halls of both countries.

"EVE," JULES EMILE FREDERIC MASSENET

EVE, ... MISS CLEMENTINE DE VERE, *Soprano*
ADAM, ... MR. FRANCIS FISHER POWERS, *Baritone*
THE NARRATOR, ... MR. WILLIAM H. RIEGER, *Tenor*
FESTIVAL CHORUS AND ORCHESTRA, . . . MR. JOHN LUND, *Conductor*

Jules Emile Frederic Massenet, the composer of "Eve," was born at Montaud, near St. Etienne, May 12, 1842. He was educated at the Paris Conservatory, where his talents gained him the first prize for piano-forte composition in 1859, second prize for fugue in 1862, and first prize for fugue and the much-coveted *prix de Rome* in 1863. He afterward became professor of composition in the famous institution. Among the younger members of the modern French school, Massenet holds a high position. His works are conceived in a spirit thoroughly in harmony with the advanced style of composition, and many of his writings are elaborated and executed in a powerful and dramatic manner. His operas are probably his most representative works, though his other compositions are worthy of high praise.

"Eve: A Mystery in Three Parts," was among Massenet's earlier works and was presented before the operas which have made his name more widely known. The argument of the libretto is a story of love and passionate feeling and is not after the order of an oratorio or sacred *cantata*. There are three characters, namely, Adam, Eve and a Narrator. The latter represents an

idea which Gounod introduced successfully into "The Redemption," thus returning to the custom in use at Bach's time, as exemplified in "The Passions." In ancient Greek dramas the same character is employed and the French school adopts it as a strong accessory in such writings as "Eve." The sentiment contained in the "Mystery" is not at all religious, and the employment of a chorus of heavenly voices to describe the condition of man previous to the birth of woman, is open to criticism. The Prologue is, however, among the most beautiful parts of the work, and the music in *molto lento e sostenuto* movement, shows Massenet in his happiest vein. In the "Prelude" occurs a duet between Adam and Eve, which is replete with graceful musical expression, and has become familiar in the concert room. It is peculiarly rich in orchestration and depicts the characteristic love passage in fervent strains.

The composer and librettist next introduce "Eve in Solitude." A chorus of "voices of the night" is sung *a capella* with orchestral interludes; and this is followed by an air, "Oh, Gentle Night," sung by Eve—a slow, tender movement with a sustained orchestral accompaniment chiefly of strings. Eve and the chorus have alternate passages, leading to an exquisite air, with harp chords and arpeggios predominating in the accompaniment—a lovely setting of the words:

"The earth to the last will be my possession!
Mine will be the pomp and pride of might.
Joyful I shall be in my beauty's pride."

A prelude for strings opens the third part of the "Mystery." It describes "The Fall," the three principals having alternating passages, and Adam and Eve a lovely duet, with choral accompaniment. The epilogue ("The Curse") concludes the composition, and it is interesting especially on account of its orchestration. It is not given in the present representation, by decision of Mr. Lund, who finds the best climax in the chorus ending,

"Let us love, for love means living."

The work as a whole is bold, original, and has some most impassioned writing. It appeals to a cultivated taste and will bear repetition.

PART FIRST.

PROLOGUE.

The Birth of Woman.

(Serene nature 'round Man in his sleep. A pure light is spread over Creation, and from the new-born earth light vapors, illumined by the sun, rise on the horizon. A soft breeze undulates the flowers of the field and the waves of the sea.)

CHORUS OF HEAVENLY VOICES.

Man in the palm-shades sleeps at even,
Sweetest odor floats on the breeze,
And in the glow of vaulting heaven
Lie basking the earth and the seas;
But from out the vast, lonely spaces,
Where in dreamless slumber he lies,
Appears a form whose being grace is,
Whose being light and grace is!
Man, thou art not alone!
Now awake and arise!

NARRATOR.

Man is awakened
And he listens to voices that seem to call from heav'n above,
And lo! midst the treasures of blooming nature in its new-born splendor,
He beholds the woman array'd in beauty and in love!

CHORUS.

Man, thou art not alone!
Now awake! now awake, and arise!

Prelude, Scena and Duet.

ADAM AND EVE.

(He sees the woman.)

"Man, thou art not alone!"
Oh! mystery before me!
Lo! a vision of light has appeared to mine eyes!

EVE.

Ah! troubled thoughts of bliss come o'er me,
Burning flames within me rise!

ADAM.

Fairest being of bliss, is thy cradle the ocean,
Art thou come from the sky to me a form divine?
Like the dawn is thy face, bright with a soft emotion,
And thine eyes are as waves when they glitter and shine.

EVE.

With heav'n's reflected splendor thy forehead is beaming,
Thy glance is like the lightning as it falls on me!

ADAM.

Thy long and golden hair, lo! in the sun is gleaming,
It floats round thy limbs, as a veil covers thee.

EVE.

How tall thou art and strong, and valiant to my seeming,
Within thy mighty hand, my hand lies trem-blingly.

ADAM AND EVE.

Thy tender smile, how pure!
How soft thy voice is sounding!
Peacefully far and near us smiles the world to-day,
Thro' the bushes in bloom, the woodland far surrounding,
Dearest, say, say, shall we stray, plighted in love for aye!

ADAM.

See, thy blood is my blood, and to thee I am plighted,
A true and tender bond gives my heart unto thine,
Yea, even as our love, so be our life united:
Eve henceforth be thy name, e'en as Adam is mine.

ADAM AND EVE.

Peacefully far and near, etc., etc.

NARRATOR.

Knowing naught of life's trouble and of the grief impending,
They depart on their journey, hand in hand as is meet;
And they pass thro' the wood, where low the boughs are bending,
The deer of the forest play around them, and lie at their feet.

CHORUS.

At the first sweet smile of woman,
Lo! a trembling seems to move the ambient air;
Over hills and over valleys float the breezes,
And the world is passing fair.
All is light, and all is motion,
Earth and ocean bask in radiant sunlight, there.
At the first sweet smile, etc., etc.
See the waves kiss one another,
In the distance, sea and sky unite!
And the first sweet smile of woman
On creation sheds a heavenly light.
See the waves, etc., etc.
Earth and sky bask in her glances,
And the brightness grows more bright;
All is life! All is motion.
At the first sweet smile, etc., etc.

PART SECOND.

Eve in Solitude.

THE TEMPTATION.

Prelude.

(A starlit sky. A balmy night. In the forest solitude Eve walks in deep thought far from Adam. Trembling and enchanted, she listens to the voices of the night which murmur around her.)

CHORUS.

(Voices of the night.)

Eve, who art come to the silence to listen,
Counsel to crave from the dark skies above;
Come! come! thou shalt see before thee the tree of knowledge,
And its fruit which is love.
Come! come! etc., etc.
Midst the treasures around thee, priceless though they be,
Fairer far than aught that thou knowest,
Spreading its branches, grows high this wondrous tree,
Come! come! etc., etc.

EVE.

Oh, night! gentle night, breathing low thou sleepest!
Sweetest odors arise, and their perfumes envelop me here;
The amorous breezes sigh where the darkness is deepest,
And my bosom is filled with a boding of fear!

The sky is bright with stars, the dark and silent bowers
Of solitary woods lie open unto me;
The moonlight's silvery ray falls on the chaliced flowers,
Where imbedded in leaves of the rose sleeps the bee.
In the silence of night lies a secret,
Well I feel it, in the silence of night lies a secret,
Oh night! Oh, gentle night!

Scena and Chorus.

EVE.

From the side of my friend, why lonely do I stray?
Why my pulses with joyful anguish beat, oh say!
And the secret of life now, great Nature, reveal it.

VOICES OF THE NIGHT.

Come! come! thou shalt see before thee the tree of knowledge,
And its fruit which is love!
Ah! Come! come!

EVE.

(Rapturously.)

Oh! voices of the night, to you I listen!
To you I listen, ye luring voices,
Ah! whither leads your call?

SPIRITS OF THE DEEP.

It is the tree of knowledge! Come!
Would'st thou call thine own earthly might and splendor,
Love will give them unto thee.

EVE.

Ah, love! 'Tis a word which I know not,
Who can its secret sense explain to me,
And the tremor it wakes in my bosom!

CHORUS.

Would'st thou call thine own earthly might and splendor,
Woman, love alone will give them unto thee!
Slave thou art, but love to thee a crown will tender.
Come! as queen of all the earth thou shalt be worshipped!
Man, thy master, shall to thee his rule surrender,
Slave thou art, but love, etc., etc.
Come! thine be the pomp and pride of might!
Man must pass away, day yield unto night,
But the earth to the last shall be thy possession.

EVE.

The earth to the last shall be my possession!
Mine will be the pomp, the pomp and pride of might;
Joyful I shall be in my beauty's pride!
The earth to the last will be my possession!
I shall call my own earthly might and splendor,
Mine will be the pomp, etc., etc.

EVE AND CHORUS.

Thou shalt call thine own earthly might and splendor!
Thine be the pomp and pride of might.

EVE.

Ah! all the earth is mine!
Mine be the pomp and pride of might,
I shall be queen!
Come! thine be the pomp, etc., etc.
The earth to the last shall be my possession,
The desire of my heart draws me away,
I come!

PART THIRD.

Prelude.

THE FALL.

NARRATOR.

Woman! Not yet have thine eyes been tearful,
And the world belongs to thee;
Shun the tempter's voice, be fearful
Of its luring prophecy!
Wherefore would'st thou taste a pleasure,
Or desire an unknown treasure
Which too soon a curse may prove!
A danger lurks where all seems brightness,
Guard thy soul, its virgin whiteness,
Free from passion's stains of love!
Alas! it is too late! ev'ry hope is banished;
Night has triumphed over day!
Not yet have thine eyes, etc., etc.

SPIRITS OF THE DEEP.

Yours be love! yours be love!

NARRATOR.

Woman! Knowing passion's sway,
Thou too wilt know great grief and hate;
Thy bliss has vanished!

SPIRITS OF THE DEEP.

Yours be love! yours be love!

EVE.

Let us love, for love means living,
Great joy to all beings giving:
Love surrounds us,
Love surrounds us with its breath of fire!
Let us love, for love means living!

ADAM.

Woman!

EVE.

Let me be thine, let me enfold thee
With mine arms in tender embrace;
Cling close to me, let me behold thee,
Thy face inclining to my face.
Let us love! let us love!



FRANZ RUMMEL. CONRAD BEHRENS.

ADAM AND EVE.

Thou art strange ! thou art strange !
And thy words in my bosom
Have awakened a voice,
I must obey its luring tone !
I must obey, I have no choice,
Let us love, for love means living.

ADAM.

What unknown rapture ! it pervades all my being,
Thrilling my heart with a presage of bliss ;
I cling to thee, and thine arms are around me,
And on my lips is thy life-giving kiss.

EVE.

Still cling to me, let mine arms be around thee ;
Oh ! let my lips drink thy life-giving kiss.

ADAM.

O, boundless joy to be for aye united ;
Earth, sea and sky fade round us !

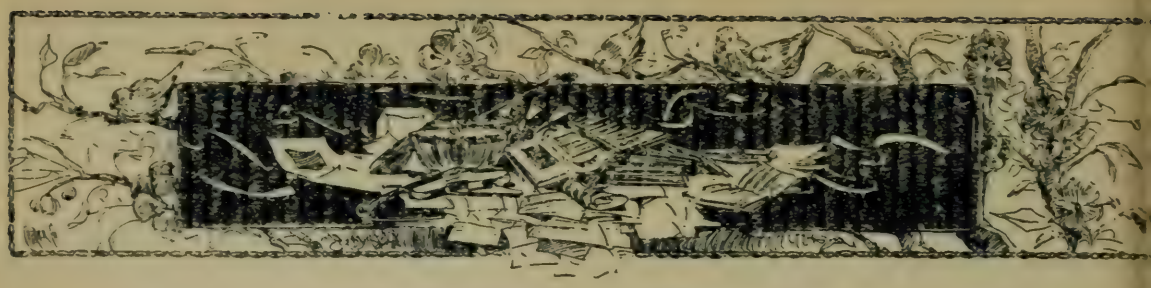
ADAM AND EVE.

Great love ; yea, great love enfolds us,
Ah ! still cling to me, let thine arms be around me.
Great love within our hearts must dwell forever !
Unknown rapture, oh ! linger still ;
A ray of heaven in thy sweet glances seem to beam,
All the world is our own.

CHORUS.

Let us love, for love means living ;
Great joy to all beings giving,
Love surrounds us, love surrounds us with its breath of fire !
Let us love, for love means living ;
Our new love, our soft emotion,
All living things, in earth and ocean,
Seem to share with our two hearts :
Let us love, for love means living ;
Let us love !





First Afternoon Concert, Thursday.

GRAND POLONAISE, ... FRANZ LISZT

Franz Liszt was born at Räding, October, 1811, and made his first public appearance as a pianist, at Oedenburg, in 1820. He studied at Vienna under Czerny and Salieri, at the expense of Counts Amadi and Sapari. His career as a pianist lasted until 1843, when he took farewell of the public at Vienna. As a striking individuality, rather than as a great composer, has Liszt been best known to the world. His genius as a pianist placed him at the head of all performers, but his position as a composer has yet to be strictly defined. His place in music, in an academical sense, is more among the great expounders than among the great creators of the art, being an imitator rather than an original thinker. It was undoubtedly his command over the expressive capabilities of the pianoforte, which gave Liszt such unbounded prestige, not to speak of technical peculiarities which were his alone. His works have been subjected to every variety of criticism, and no two writers agree upon their merits, while all agree as to his powers as a virtuoso. The two compositions to be presented at the concerts are most brilliant illustrations of his peculiar style. The "Grand Polonaise" played by the orchestra, is known to pianists as No. 2, in E major. It is orchestrated by Müller-Berghaus. The Concerto in E flat major, is one of the most important of his works, and contains powerful as well as graceful writing. Liszt died at Bayreuth, July 31, 1886, at Richard Wagner's house.

NIKIA'S DREAM, "Symphonic Orientale," Op. 84. BENJAMIN GODARD

Godard, the French composer, was a precocious child, though not a prodigy. He was born in Paris, in 1849, and studied at the Conservatory. At the age of fifteen he made a tour in Germany with his teacher, Vieux-

temps. The same year (1865) a "Stabat Mater" of his won a prize at a competition held at Bordeaux. A few years later he produced two violin concertos, but it was not until 1878 that his reputation as a composer became officially established. In this year the prize of ten thousand francs, offered by the city of Paris for the best instrumental and vocal composition, was won by Godard, who presented a dramatic symphony, "Le Tasse." The judges awarding the prize included Gounod, Thomas, Saint-Saëns, and Délibes. Godard, who is now a professor at the Paris Conservatory, numbers among his larger compositions three operas and four symphonies. The symphonies illustrate Godard's independence of "mathematics," his freedom from the restraint which traditional symphonic form would bring upon him. In one, "Symphonie Légendaire," he even goes so far as to employ solo voices and choruses.

The "Symphonie Orientale," produced on Feb. 24, 1884, is a set of five descriptive pieces on poems by De Lisle, De Châtillon, Hugo, and Godard. They are entitled: "Les Eléphants" (Arabia); "Chinoiserie" (China); "Sara la Baigneuse" (Greece); "Le Rêve de la Nikia" (Persia); "Marche Turque" (Turkey).

"Le Rève de la Nikia."

Elle est jeune, elle est belle; et pourtant la tristesse
Assombrit ses grands yeux.
Aucun penser d'amour ne charme sa jeunesse.
Son cœur ambitieux
Rêve d'une contrée, inconnue et lointaine,
Où d'un peuple puissant
Et respecté de tous elle deviendrait Reine.
Là-bas, à l'Occident,
Sont de grandes cités aux splendeurs sans pareiles;
Là, la Science et l'Art,
Au souffle du Génie, enfantent des merveilles!
Son beau rêve, au hasard,
Vers ces mondes nouveaux, l'emporte sur son aile.
Son cœur ambitieux
N'a nul penser d'amour. Elle est jeune, elle est belle;
Et pourtant la tristesse assombrit ses grands yeux.

The melody (*quasi adagio*) heard from the oboe at the fifth bar, against a languorous accompaniment in the strings, is repeated by the clarinet, then by the first violins. A change in the accompaniment prefaces a modulation leading to a new subject, which, though developing a climax with the use of the full modern orchestra, is as quiet in its entrance as that which has gone before. With delicate and charming touch the composer clothes these two themes in a brief and clear movement.

"SARA LA BAIGNEUSE."

Sara, belle d'indolence,
Se balance
Dans un hamac, au-dessus
Du bassin, d'une fontaine
Toute pleine
D'eau puisée à l'Ilissus ;

Et la frêle escarpolette
Se reflête
Dans le transparent miroir,
Avec la baigneuse blanche
Qui se penche,
Qui se penche pour se voir.

Mais Sara la nonchalante
Est bien tentée
A finir ses doux ébats ;
Toujours elle se balance
En silence,
Et va murmurant tout bas .

" Oh ! si j'étais capitane,
Ou sultane,
Je prendrais des bains ambrés,
Dans un bain de marbre jaune,
Près d'un trône,
Entre deux griffons dorés !

" J'aurais le hamac de soie
Qui se ploie
Sous le corps prêt à pâmer ;
J'aurais la molle ottomane
Dont émane
Un parfum qui fait aimer."

Ainsi se parle en princesse ;
Et sans cesse
Se balance avec amour
La jeune fille rieuse,
Oublieuse
Des promptes ailes du jour.

—*Victor Hugo.*

The swaying figure which sets out in the clarinet after the rhythm of the movement has been firmly established by the strings, harp, and soft brasses, is a decorative adjunct to the first subject (*andante con moto*, 6–8), which enters at the fifth bar in the strings and oboes. This well-defined melody and its adjunct, the latter taking on a greater prominence as the movement develops, are treated with varying degrees of force and with changing color, until a new subject appears in the violins, accompanied by broken octaves in the wood-wind. Treatment of this is continued for a number of measures, the general features of melody and accompaniment remaining the same, though the scoring grows in fullness. The movement ends with a fine use of the first subject.

SCHERZO CAPRICCIOSO, ... DVORAK

Antonin Dvorak was born in Mühlhausen, Bohemia, in 1841, and was the son of a butcher. The village schoolmaster taught him to play the violin and to sing, and the boy decided to be a musician. He went to Prague in 1857, and played in the orchestra of the Court Theatre, at the same time studying in a school established for students of the organ. His first composition was a hymn for chorus and orchestra, performed in 1873, which gained him a wide reputation. In 1875 he was awarded the Artist's

Stipend by the Austrian government, which enabled him to devote himself to composition, and in 1877, his fame was firmly established all over Europe. The form of the *Scherzo Capriccioso* more nearly assimilates that of the Liszt rhapsody than any other. The credit of the title rests with Dvorák. Certainly, nothing could better signify the desire of a composer to escape even the slight conventions which the *scherzo* of to-day embodies, than Scherzo Capriccioso. Dvorák's rhapsodies were the forerunner of the Scherzo Capriccioso, but even their freedom of form is exceeded in this work of greater piquancy, more frequent modulations, though no more charming melodic trend.

OVERTURE TO "MIDSUMMER-NIGHT'S DREAM," MENDELSSOHN

SCHERZO. NOTTURNO. WEDDING MARCH.

The very opening bars of Mendelssohn's overture are a revelation of fairy-land,—a suggestion of the time when the fairy

> " . . . king and little fairy queen
> In circling dances, gamboled on the green,
> While tuneful sprites a merry concert made,
> And airy music warbled through the shade."

Note how the theme starts upon its vivacious way after long-sustained chords from the wind instruments, which may pass for the "assembly" of the goblin forces.

The fairies thus introduced are Shakespeare's,—the subjects of King Oberon and Queen Titania, and the companions of our old friend Puck. In this relation Mendelssohn has to do with them, and both the human and comic elements are mingled with the supernatural in his music. The first *tutti* brings before us the warlike lovers, Theseus and Hippolyta, whose hunting horns we distinctly hear. The music soon leads to fairy-land again, goblin horns now sounding a deep bass to the aërial notes of the acuter instruments, after which follows the second theme,—a love melody such as Demetrius might have sung to Helena, or Lysander to Hermia, in the full tide of passion. But it is now time for the "hempen homespuns," Bottom and his fellows, to appear on the scene; and here they come with burlesque pomp, and a suggestion of assinine music which makes us think of the "translation" suffered by the "shallowest thick-skin of that barren sort."

The horns of Theseus again resound, and again the fairy dance resumes, attended by the shrill notes of the flutes and the comic deep tones of the

bassoons. But now the "little people" are in the Palace of the Duke, on the marriage night of the lovers, and obeying the command of Oberon.

> "Through this house give glimmering light
> By the dead and drowsy fire;
> Every elf and fairy sprite
> Hop as light as bird from brier."

Very lightly, indeed, do they "hop," now hushing their music almost to silence, and now faintly ringing their joy-bells, till at length the revels cease, and the palace is still. All that follows till the *coda* is reached, consists of a reproduction of the foregoing materials. The *coda* itself is as beautiful and imaginative as the rest of the overture.

Scherzo. Allegro Molto Vivace.

The place of this movement is immediately before the second act, and its purpose is to suggest the characteristics of the woodland spirits. The composer assures us of this point; for when the curtain rises, and a Fairy and Puck meet, fragments of it accompany their dialogue.

Notturno. Andante Tranquillo.

Demetrius and Helena, Lysander and Hermia, weary of their nocturnal wandering and love quarrels, have sought refuge in slumber, and soon Titania and Bottom join them. It is here, at the end of the third act and the beginning of the fourth, that Mendelssohn has placed his *Notturno*. The music is that which Oberon demands when, on Titania awaking in her right mind, he says:

> "Titania, music call, and strike more dead
> Than common sleep, of all these five the sense."

And the Fairy Queen answers:

> "Music, ho! music, such as charmeth sleep,"

to which Oberon again:

> "Sound music (*still music*). Come, my Queen, take hands with me,
> And rock the ground whereon these sleepers be."

Wedding March. Allegro Vivace.

This precedes the last act, wherein are celebrated the three-fold nuptials of Theseus and Hippolyta, Lysander and Hermia, Demetrius and Helena. A part of it is played as, after witnessing

> ". . . the tedious, brief scene of young Pyramus,
> And his love, Thisbe, very tragical mirth,"

the bridal couples leave the stage.



Second Evening Concert, Thursday.

OVERTURE TO "OBERON," VON WEBER

The overture to "Oberon" is too well known to need extended description at this time. The themes are from the opera. The opening movement, *adagio sostenuto*, almost wholly consists of fairy music, in the composition of which Weber scarcely had a superior. The magic horn begins, and the fairies answer by their presence. Next appears an echo of Sir Huon's march, played as he returns home from his successful mission. After this, the charming, fanciful music continues till a *fortissimo* chord from the full orchestra ushers in the *alegro con fuoco* section, which begins with a subject taken from the quartet, "Over the Dark Blue Waters." Subsequently, the horn call is again heard, and the clarinet gives out a second subject—the theme of Huon's song, "From Boyhood Trained"—which is supplemented by a passage from the great scene for soprano, "Ocean, Thou Mighty Monster." There is also a reference to the chorus of spirits who are directed by Puck to raise the storm which makes shipwreck of the lovers' bark.

Weber wrote "Oberon" to please the English, and learned their language at the age of forty, that he might compose in the spirit of that people. In a letter to Kemble, he says, "The English opera is rather a drama with songs." Here lies the reason of Weber's departure in "Oberon" from the scheme of unity of musical drama achieved in "Der Frieschütz." Moreover, he knew the English to be "partial to drastic effects, with strong nerves, not quick in their artistic appreciation, wedded to established forms, but in their phlegmatic constitution requiring strong stimulants."

"OCEAN, THOU MIGHTY MONSTER" (Aria from "Oberon"),
VON WEBER

The *scena* for soprano from Weber's romantic opera is from the second act, and is sung by Reiza, who, shipwrecked on an island, awaits deliverance. The *scena* is heroic in construction. It represents the gradual calm of the

angry waters, the breaking of the sun through the gloom, and the rescue of Reiza. The descriptive instrumentation, particularly of the *allegro*, adds greatly the effect of the *scena*.

RECITATIVE.

Ocean! thou mighty monster, that liest curled,
Like a green serpent, round about the world!
To musing eye thou art an awful sight,
When calmly sleeping in the morning light;
But when thou risest in thy wrath, as now,
And fling'st thy fold around some fated prow,
Crushing the strong-ribb'd bark as 'twere a reed,
Then, Ocean, thou art terrible indeed!

ARIA.

Still I see thy billows flashing,
Through the gloom their white foam flinging,
And the breakers' sullen dashing
In mine ear Hope's knell is ringing.
But lo! methinks a light is breaking
Slowly o'er the distant deep,
Like a second morn awaking
Pale and feeble from its sleep.
Brighter now, behold! 'tis beaming
On the storm, whose misty train
Like some shattered flag is streaming,
Or a wild steed's flying mane.

And now the sun bursts forth, the wind is lulling fast,
And the broad wave but pants from fury past.
Cloudless o'er the flushing water
Now the setting sun is burning,
Like a victor red with slaughter
To his tent in triumph turning.

Ah! perchance these eyes may never
Look upon its light again.
Fare thee well, bright orb, forever!
Thou, for me, wilt rise in vain.
But what gleams so white and fair,
Heaving with the heaving billow?
'Tis a sea-bird wheeling there,
O'er some wretch's wat'ry pillow.
No! it is no bird I mark!
Joy! it is a boat! a sail!
And yonder rides a gallant bark,
Unimpaired by the gale!

O, transport! my Huon! haste down to the shore!
Quick! quick! for a signal this scarf shall be waved.
They see me! they answer—they ply the strong oar!
Huon! my husband! my love! we are saved!

WAR SONG OF ANCIENT GERMANS, ... JOHN LUND

CHORUS.

Brave Teutons, in mail and in battle array,
March on to the conflict, to hottest of fray,
Thro' forests so dense, that with dull, leaden breath,
Are murmuring low and whisp'ring of death;
As though e'en the warriors so bold they'd instil
With knowledge of evil, with presage of ill!
Unheeding they march, whom no fear can abash;
Thus thunder approaches—thus lightnings may flash.
But hark! now the air through the branches is stirred;
The sound cometh nearer—a strain now is heard;
For Valkyries sing, their courage to fire,
The heroes brave to new prowess inspire.



MISS MARY HOWE.

A VALKYRIE.

In Odin's halls, there all is light,
And free from pain and care;
And Freya sends happiness to all
Who ever enter there.
Solgofnir wakes the golden day,
And Braga's harp doth sound;
'Mid clang of sword and tuneful lay
The blissful hours go round.

In Odin's halls, there all is light,
And free from pain and care;
Who combats for the good and right
Shall dwell with gods fore'er.
O, love alone did us install,
The brave's fate to announce.
The fray doth call—
Ye all may fall,
And ever, ever life renounce!

CHORUS.

You heroes are battling and know naught of fear,
As shield bears on shield, and as clashes each spear.

A WARRIOR.

And should this our march be our last e'en on earth,
We gladly will follow, though death call us forth,
If but from the conflict rich blessings arise,
If conquer'd the foe be and vict'ry the prize.

Teutonia's sons ever cheerfully gave
Their warm, flowing life-blood, the country to save!
For freedom we strike, for our altars and fires,
And bravely we dare, till each foeman expires

A VALKYRIE.

O, love alone did us install!
The fray doth call—
Ye all must fall,
And ever, ever life renounce!

CHORUS.

And should this our march be our last e'en on earth, etc.

RHAPSODY FOR ORCHESTRA, ... LALO

Andantino. *Allegretto.* *Presto.*

Mr. Edouard Lalo, though a native of Spain, has passed the greater part of his life in France (Paris), and is now closely identified with the more modern French school, which includes Massenet, Godard, Saint-Saens, and Widor. In former years he was the viola-player of the celebrated Mauria Quartet of Paris, but it is as a composer that he has become distinguished among his *confrères*. His compositions include considerable chamber-music: a *trio*, in A minor, Op. 26, being accounted a work musically sound; a ballet, "Namouna;" several rhapsodies for orchestra; the "Fantaisie Norwégienne," and the "Symphonie Espagnole," for violin and orchestra; a symphony; and the opera "Le Roi d'Ys." It is said of the composer that at one time he gave up in despair the idea of writing any longer, and spent a considerable period without producing any new works. But meantime his reputation began to spread abroad, and in Germany especially. At last the Paris autocrats Messrs. Lamoureux and Colonne obliged their audiences to listen to him, which brought to him public attention, and, at length, popularity.

In its original form as a "Fantaisie Norwégienne" for violin and orchestra, it was played (by Señor Saraste) at the concert given by the Société Nationale, Paris, April 20, 1879. The first movement has undergone no very important change save such as is necessitated by the removal of the solo instrument; the second movement is entirely new. The remodeled work was first heard at the Concert du Châtelet, on October 26, 1879, and has since been frequently played since both in France and Germany.

It is scored for full modern orchestra, including piccolo, a quartet of trumpets, cymbals, great drum, tambourine, harp, and six instead of the usual five string parts, the violins being thrice divided. The first of the two chief divisions of the work is more rhapsodical in character — that is, more fragmentary and disconnected — than the second.

In the second division of the Rhapsody, marked *presto*, the quality of the music is more virile and tenacious; the orchestra is not changed (barring the withdrawal of the harp), but the colors are more boldly laid on.

"RUSTIC WEDDING," Symphony, ... GOLDMARK

Goldmark is a Hungarian, born in 1832, whose musical education was gained at the Vienna Conservatory. He began by studying the violin, but soon developed a taste for composition; and it is Goldmark, the composer, who is known in two hemispheres.

Goldmark cannot be called a prolific composer; for although, besides his larger works, he has written chamber-music, overtures, and most delightfully for voices, the sum numerically of it all is not great. More than a half-score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out; while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887) heard the one in E flat. A Viennese critic wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhäuser' period. From Meyerbeer and Wagner, Goldmark gets the passionateness of his song, his pompous effects, his orchestral gorgeousness, and at the same time a certain excess in these things."

In style, the "Rustic Wedding" seems to discard the abstract form of the classic symphonies, assuming the programme shape; yet its general framework bears relation to the form fixed by the older writers of symphonies. The first movement illustrates the greatest innovations, it being almost alone of its kind in passing over the sonata form of first and second subjects, episodes, working out, reprise, etc.

"Wedding March."

The march is played by the 'cellos and basses in octaves. It is in two strains, the first of sixteen, the second of twenty-three bars. It is all of the same character except five bars of minims, which occur near the end.

In the first variation, the theme is played by the first horn, accompanied by the other horns and by a moving bass in the strings. After the first eight bars, the clarinets, and then the flutes, come in with a fresh melody. In Variation 2, *poco animato*, the violins make their first appearance. Variation 3, *allegro*, is for the full orchestra, loud and boisterous. Variation 4, *andante con moto*, is in the minor, with a melody *espressivo* in the violins, quite a contrast to the last. Farther on, the violas have a florid accompaniment, afterwards doubled by the second clarinet. Variation 5, *allegretto*, is in the major again. The theme is now in the basses, reinforced by bassoons and horns. Variation 6, *allegro vivace*. Here again the theme makes itself felt in the bass (horns and bassoons), the flutes and violins maintaining alternately a playful accompaniment. Variation 7, *allegretto pesante*, in the minor, is a curious piece of part-writing, and of irregular accents. In Variation 8, *allegro scherzando*, the altos, basses, and bassoons are not employed. The first violins are 'divided' (that is, play two parts), and the strings are doubled, *staccato*, by flutes, oboes, and clarinets. Variation 9, minor, *allegretto quasi andantino*, has the theme suggested in the bass, and an independent melody imitated between the flute and the violin. In Variation 10, major again, *molto vivace*, the first violin has a rapid, brilliant figure throughout, and the theme is indicated by the basses and strings, *pizzicato*. Variation 11, minor, *andante con moto*, has again an independent melody, but different from anything that has occurred before, first in violin and oboe, next in clarinet and violin. Later on, the melody is transferred to the clarinet. Variation 12, *moderato*, is in the key of B major. An entirely independent melody, of the character of a village tune (itself founded on the theme), is prominent in the oboe, and is accompanied by the bassoons, and by separate figures, of smooth *legato* character, in the flutes and clarinets. Some quaint work follows between two violins and viola solo. Variation 13, in the *tempo* of the original theme, is the last, and closes the first movement of the piece.

"Bridal Song."

The second movement is a *Brautlied*, or nuptial song, which we may suppose to be sung by the friends and well-wishers of the bride. It has a second part, with a tender tune in the oboe (as if one of the bridesmaids had stepped forward), accompanied by the theme of the march in the basses.

"In the Garden."

The fourth movement is entitled *Im Garten* (In the Garden), and suggests an intimate conversation of the bride and bridegroom, and of other lovers who may be presumed to be about shortly to follow their example. The first portion is accompanied throughout by the lower strings, in syncopated chords. The time then slackens a little, and a new *motif* appears ('cellos, then violins), which is evidently charged with passion. The whole of this section is full of question and answer, and proposal and response, with constant climaxes and variations of feeling.

"Dance."

The *finale* is a dance. After a couple of bars, *fortissimo*, the first theme starts off like a fugue, the second violins leading, then the violas, then 'cellos and basses, and lastly the first violins. The second is quite its opposite in character. It is all very animated and attractive. There are many episodes in the course of the movement, the most noticeable being a return to the garden scene.

WALDWEBEN, "Siegfried," Wagner

"Waldweben" (Voices of the Forest) is the title which has been given to a portion of the music in the Second Scene of the Second Act of "Siegfried" which has been arranged for concert use by H. Zumpe. At sunrise Siegfried is taken by his foster-father, Mime, far into the depths of the forest in which he has been brought up, in order that in an encounter with the giant Fafner, who has assumed the shape of a lizard-like dragon, he may learn what fear is. As Siegfried, with his sword at his side and his horn slung over his shoulder, seats himself under a lime-tree near the dragon's cave, Mime removes to a distance to watch the result. The scene is one of the most picturesque in the entire drama; and the music which accompanies it serves as a bright example of Wagner's wondrous power of depicting nature by means of musical tones, or, to speak more accurately, of exciting in the hearts of his hearers the same emotions which a picture of the surrounding scenery would do, and at the same time of revealing to them what is passing in Siegfried's mind, as he muses within himself. In effecting this double purpose, Wagner has resorted to the simple expedient of employing, almost continuously throughout the scene, a motive representative of the mysterious sounds of the forest, which at times is accompanied by, and at others is interrupted by, other motives bearing upon Siegfried's life, which

have done duty in previous portions of the tetralogy. For a due comprehension of the master's intentions, familiarity with these is indispensable. It is sufficient, however, to quote them in the order of their occurrence, docketing each with the title which it has received in explanation of its allusion.

First in importance is the motive proper to the "Waldweben," or "Voices of the Forest," which imparts a local coloring to the entire scene, and is seldom absent. Its general character will be apparent from the first few opening bars, premising that later on, as the sun rises higher in the heavens and all grows more animated, with a change of rhythm from 2–2 to 6–8, and a change of key from D minor to E major, we have twelve semi-quavers in the bar instead of eight quavers.

Left alone with his thoughts, Siegfried first muses about his parents, whom he has never seen, and wonders what they were like. This we divine from the introduction of a motive (clarinet) from "Die Walküre," which appears therein whenever Siegmund, Siegfried's father, expresses sympathy for his mother, Sieglinde, and thus symbolizes "The Walsung Family in Love and Grief." The thought of his mother awakens in him a longing for love, a revelation of nature; and this is indicated by the motives entitled "Love of Life" ('cellos), and—introduced and accompanied by a wave-like figure (from Rhinegold)—"Woman's Wonder and Worth" (solo violin).

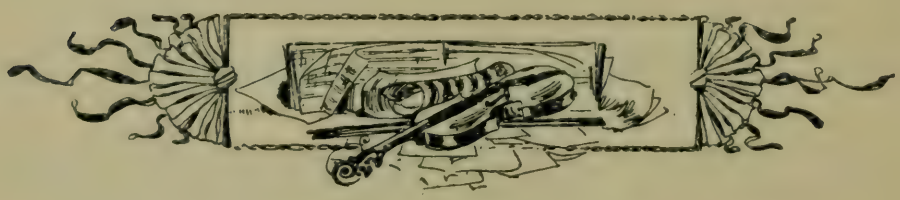
Reveling in the beauties of the scene before him, he listens to the songs of the birds, who subsequently, when he has learned to understand their language, afford him capital advice by warning him against Mime's treachery, and telling him of the hoard and the ring of the sleeping maiden, Brünnhilde, surrounded by fire, whom he is to awaken as his bride. Further, in the course of development, allusion is made to the motive of "The Sword" (oboe, clarinet, and horn), and to "Brünnhilde's Slumber Motive." But the birds keep up their song to the end.

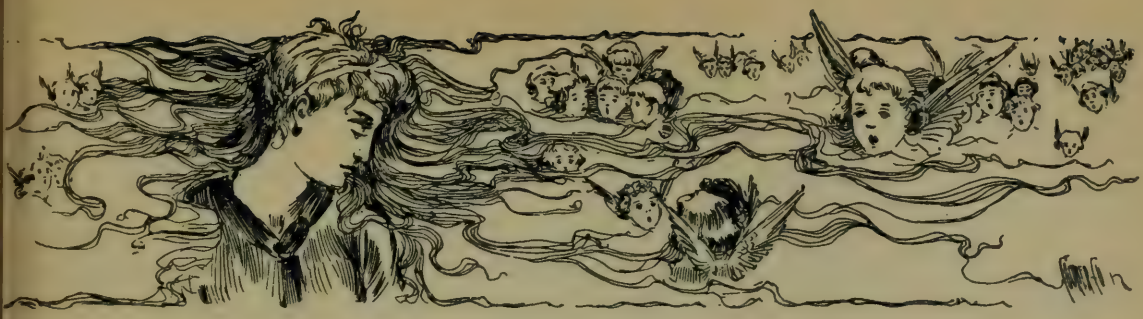
VORSPIEL AND LIEBESTOD, "TRISTAN AND ISOLDE," . . WAGNER

"Tristan and Isolde" is a music-drama in three acts, the text and music by Richard Wagner. It was first represented under Dr. Hans von Bülow's direction, at Munich, June 10, 1865. It is difficult to separate any number from the whole work, as the drama is so closely woven together that the flow of the musical thought should not be interrupted. The "Vorspiel" and "Liebestod" are beautiful illustrations, as well as

impassioned examples of the character of the entire opera. The music—and we have it from Wagner's own lips—represents his most deliberate effort to be his unbridled self. He discards utterly operatic conventions, giving his entire mind and strength to illustrating the new art that burned within him.

A recapitulation of the opera is necessary to fully appreciate the selections played: Tristan, a valiant knight, and nephew of King Marke, of Cornwall, and Isolde, the beautiful daughter of the King of Ireland, love each other with a love begotten of gratitude and compassion, Isolde, some time anterior to the action of the drama, having cured Tristan of a dangerous wound. On meeting again, they are restrained from declaring their feelings, Tristan by a sense of honor, Isolde from political motives; for Tristan has been sent to woo Isolde for King Marke, with a view to a peaceful alliance between the two kingdoms. But fate—symbolized by a love potion which they drink in the belief that it is poison—is too strong for them. In vain they have courted death rather than live apart; and nothing now remains to them but to avow their love, and to live for each other. Arrived at King Marke's palace, they still contrive to meet in secret, and, during one of their clandestine interviews are surprised by the king, to whom the secret of their attachment has been revealed by Melot, Tristan's false friend. In an encounter with Melot, Tristan is wounded, but is rescued by his faithful servant, Kurwenal, and carried off by him to his castle in Britanny. As a last chance of his recovery, Kurwenal sends for Isolde to heal him of his wound. She comes, but, alas! too late. In the delirium of expectation, Tristan has torn off the bandages from his wound, and has bled to death. Falling upon his corpse, and after giving vent to her grief, she, too, expires.





Third Evening Concert, Friday.

SYMPHONIC POEM, "LANCELOT AND ELAINE," . E. A. MACDOWELL

Edward Alexander MacDowell was born of American parentage, in New York, in 1861. In 1876 he went to Europe and studied at the Paris Conservatory, pianoforte under Marmontel and theory with Savard. Three years later he went to Frankfort-on-the-Main and studied with Joachim Raff and Carl Heymann. He taught at Darmstadt for a time and later at Weisbaden. In 1888 he returned to Boston and is now living there, having taken a prominent position in professional musical circles. "Lancelot and Elaine" was written in 1886 and performed successfully at Darmstadt.

To his friend, Templeton Strong, the composer dedicates his poem, which was published in 1888 by Hainauer, of Breslau, and is scored for full modern orchestra, including piccolo, great drum and cymbals. "Nach Tennyson" is inscribed upon the title page, and even a hasty scanning of the work reveals the composer's absorption in the lovely Arthurian idyl and the presence of a definite "programme" in his musical delineation of it.

The introduction, *moderato quasi andante*, D minor, C, represents in a general way King Arthur's Court. Its principal subject (afterwards connected with the Queen) is first stated by the strings *pp*. A few measures of an energetic character intervene before the wood-wind takes up the melody. The introduction proper occupies thirty-six measures, though the first suggestion of a new subject (first horn) comes without change of tempo several measures earlier. This is Lancelot's theme, which the horn quartet fully state in the new tempo *più mosso* to an accompaniment by the low strings. Now it appears harmonized in the strings and wood-wind, terminating, after a crescendo, in a new theme, *l'istesso tempo*, 3–4, which we shall find as the work develops, is an effective factor in the tournament scene. This first touch of it comes with a sudden shock, for all the instruments speak *ff* in its bold rhythm. Fragments of it furnish a connecting link which leads to another theme. This is representative of Elaine, and is stated by the oboe, accompanied at first almost inaudibly by the strings, flutes and clarinets.

The second half of it is heard with a fuller accompaniment. An extension of the Elaine theme is given to the horns in harmony, the strings—excepting the violas, which play the theme—accompanying.

The tournament scene is approached by an episodic passage containing fragments of the Lancelot theme, and in the violas, *poco marcato*, a rhythmic suggestion of the tournament theme proper. Now a fanfare for the combined brass, built upon the theme of the introduction and gaining energy with every bar, serves as prelude to the long and brilliantly instrumented tournament section, which enters *più allegro e con fuoco*, 3–4. Beginning *pp.* in the violins, the galloping figure, gathering strength through ten measures, is succeeded by the second tournament theme, foreshadowed earlier in the work, for full orchestra. For a number of measures and in brilliant and striking dress, these two subjects are elaborated by the combined instruments. At the height of the contest, Lancelot's theme is heard in the brasses, as the wood-wind play a *ff* accompaniment in triplets, and the violins the principal theme of the tournament. After ten measures the trombones and tuba play a fanfare, and the tournament is pictured anew with changed treatment, growing more pictorial as it develops. Accompanied in the wood-wind as before, the Lancelot theme appears again and gradually dominates the orchestra as the stirring scene reaches a climax. The measures of interjection that follow, suggestive of Lancelot and the tournament, may indicate his fall and departure.

A new section is now entered upon as the flutes and clarinets play the gentle Elaine melody. Only once stated by them, it is transferred to the horns and joined with Lancelot's theme, also given the horns. The tempo here is *moderato ma non troppo lento.* The working out of the two themes together occupies several pages of the score. As the melodies thread their way from one voice to another, the observant will note the plentiful color touches in the accompanying instruments, and the scholarly and gracious writing for the strings.

Lancelot and Elaine separate. The theme of the orchestra is that of the introduction (Arthur's Court). At the sixteenth measure, the oboe, bassoon, and violas take up Lancelot's melody to an accompaniment which assumes a dramatic character as the strings, in a *con fuoco* passage, leap along to the impetuous *non troppo allegro ma con fuoco*, 3–4.

This passionate scene may stand for the interview between Lancelot and the Queen, having the dramatic ending depicted by Tennyson. The theme stated by the trumpets is related to the melody of Elaine. From this point to the end of the work the individual hearer who is familiar with the poem will not mistake the composer's meaning. The section, while strongly emotional, is an example of inventive skill.



MRS. JULIE E. WYMAN.

OVERTURE, ROMEO AND JULIET, ... TSCHAIKOWSKY

Peter Illitsch Tschaikowsky did not adopt the profession of music until after he had fitted for that of law, and had accepted a post at St. Petersburg in the Ministry of Justice. When Anton Rubinstein founded the National Conservatory of Music at St. Petersburg in 1862, Tschaikowsky entered its classes, studying harmony and counterpoint under Zaremba and composition under Rubinstein. While at the Conservatory, he won a prize medal for the composition of a cantata on Schiller's ode, "An die Freude." In 1866, Nicholas Rubinstein established the new Conservatory of Music at Moscow, and invited Tschaikowsky to a professorship, which he held for twelve years.

"Overture-Fantasie" is the appellation the composer bestows upon his "Romeo and Juliet"—a quite comprehensive title, indicating his desire to be freed from the arbitrary and restricted form of the overture. The work more nearly approximates the symphonic poem than any other modern instrumental form.

The composer furnishes no exposition of its poetic basis. "After Shakespeare," we read upon the title-page; and this is all the guide the listener has. In the music before us, it is evident that the episodes in the great love-drama of the poet that chiefly inspired the musician are not those which mirror love, for the work has more power than sentiment. One does not question long before deciding that two scenes of Shakespeare's drama are unmistakably embodied in the music,— the combat between the Montagues and Capulets, and fête at Juliet's father's house.

While a scanning of the score reveals a powerful individuality in the treatment of themes, it also shows a conservative hand throughout. Freedom of form does not degenerate into license; nor, when the scope of the subject is considered, is there an excess of thematic material.

Mr. Tschaikowsky dedicates his work, "Romeo and Juliet," to M. Balakireff, a brother composer of the Russian school. It is scored for full modern orchestra, including piccolo, English horn, cymbals, great drum, and harp.

Two subjects are found in the opening section, of which the first is one of the three principal themes of the work. These subjects are twice stated in order, but with totally different treatment. At the opening, the plaintive theme in F-sharp minor, *andante non tanto quasi moderato*, is given out by clarinets and bassoons. A short modulatory passage in the strings leads to the second of the two subjects, still in the minor. This is stated by flutes and clarinets, accompanied in the violas by a figure in thirds. As it proceeds, the accompanying voices are increased by the addition of the wood-

wind instruments and harp, while the *tempo* gradually accelerates. On repetition, the first subject is in the wood-wind accompanied by the strings, and (after the modulation) the second is given an eloquent setting in the violins, the accompaniment (the figure in thirds) being now assigned oboes and bassoons, with harp as before.

Then follows a period of thirty-four bars of dramatic matter which leads into an entirely new section. The brusque theme, *allegro giusto*, C, B minor, is first stated by the strings, wood-wind, and horns in unison. A dramatic episode in which the strings have an "angry" figure leads to an extension of the subject, which forms a striking feature of the composition. This continues through several pages, when, the parts thickening, a new figure enters in the strings to the accompaniment of sharp chords for full wind (minus trombones), tympani, and cymbals. It is not difficult to read in these pages the contesting Montagues and Capulets. Now follows the *allegro giusto* theme for full orchestra, *ff*. The "angry" figure envelops both wind and strings, while the rhythmic movement is maintained by the brasses.

Following a *decrescendo* wherein the wood-wind is fancifully treated, the English horn and violins (muted) have a new theme in B-flat minor, to the soft accompaniment of horns and low strings. All the strings (muted) have an episode in close harmony, which reaches a *crescendo* with the aid of full harp chords and rising scale passages for flutes and oboes, leading into a new *tempo*, *dolce ma sensible* The theme just stated by the English horn is now taken up by flute and oboe in octaves, accompanied by all the strings, and the brass in pulsing notes. Out of this grows a melodic episode for the low wood-wind and harp, accompanied by the strings in soft harmonies.

The composer now proceeds to develop the *allegro giusto* subject through many pages, in great variety of color and combination, and with great stress of sound. A *decrescendo* passage of two measures by the strings ushers in a new mood. The melody is given out by oboe and clarinet, accompanied by violins in a new and quiet figure, and two horns. The subject gradually embraces all the wood-wind instruments, and leads (*crescendo*) graciously into a reiteration of what we are tempted to call the "Juliet" melody (stated earlier by English horn), now given the strings and flute, accompanied by the full wind in harmony, in repeated notes, the trombones holding a pedal. This section is continued effectively for many measures. In the development of it the melody appears in changed form both in the wind and strings, while the brasses are given greater prominence in treating the theme.

For a peroration the composer takes the *allegro giusto* theme and subjects it to new and effective treatment. The work closes impressively in *moderato assai* time, B major, the movement, which takes the character of a dirge, being founded on the "Juliet" theme.

SELECTIONS, "SIEGFRIED" AND "GÖTTERDÄMMERUNG," . . WAGNER

An arrangement from the final dramas of the Nibelungen, for concert purposes, was contemplated by Wagner before his death. Dr. Hans Richter discussed the idea with the composer, and the music, as now presented, may be considered as bearing the approval of Wagner himself. The scene of action is the summit of the rocky mountain upon which the Walküre Brünnhilde sleeps. The music begins at the moment when Siegfried, having thrust Wotan from his path, turns to seek the fire-encircled rock and Brünnhilde,—that moment in the progress of the drama where, with the breaking of Wotan's spear, all the gloom of the orchestra is changed in a twinkling to glorious expectancy. The first motive the ear hears (bassoons and low strings) is the Wälsungen motive, symbolical of Siegfried's love for his parents. Joined with this are four others; namely, "Siegfried, the Walsung" (first horn), the "Rhinegold Song" (horns), "Glow of the Brightening Glare" (flute and clarinet), one of the versions of the "Voice of the Bird" (oboe). These ideas, contained in two bars, suggest Siegfried, the hero, the treasure he holds as possessor of the magic ring, the flames he is approaching, and the bird which guides him. Now is heard another "Voice of the Bird" (oboe and clarinet), next the fire motive in the strings in conjunction with Siegfried's horn. Interrupted by Siegfried's heroic motive, this idea is worked out at considerable length. The flames rise higher, then subside as Siegfried nears Brünnhilde's rock, and the slumber motive (woodwind), which in "Die Walküre" accompanies Wotan's farewell of Brünnhilde, sounds. Siegfried has gained the rock, sees Brünnhilde, and the orchestra pictures his impressions. The first violins play the "wandering passage" as Siegfried nears Brünnhilde.

The arrangement includes none of the sublime music of Brünnhilde's apostrophe, nor does it touch upon the great love duet with which the drama of "Siegfried" ends. The orchestra now enters upon the "Morning Dawn" motive (from the second scene in the first act of "Die Götterdämmerung"), heard in the cellos. As day broadens, the horns give out the motive of "Siegfried, the Son of the Forest," followed by a new motive (first clarinet), indicating Brünnhilde's love for Siegfried. The strings take it to a splendid climax. The sun rises high. Siegfried and Brünnhilde come forward (he in full armor, she leading her horse), which scene the orchestra illustrates by a superb handling of the "Siegfried" motive. The section, "Siegfried's Rhine Journey" (he leaves Brünnhilde, in search of adventure and in fulfillment of the tragic fate that holds him) begins with Siegfried's horn-calls from the depths below Brünnhilde; a second time he

passes through the fire (the development of the horn motive and its conjunction with the fire motive, first violins, is very beautiful). On reaching the Rhine, the primeval element motive, beginning with the modulation, sways the whole orchestra. The superb picture extends through fifty-six bars. Then is heard the song of the Rhine daughters, with its brilliant accompaniment, interrupted by the "Rhinegold" motive, the symbol of desire (bass trombone), the motive of the ring (wood-wind and soft brasses). The arrangement closes with an effective handling of the "Wallhall" theme, in which Dr. Richter shows his skill.

SYMPHONY No. 5, in C minor, ... BEETHOVEN

Berlioz made an analysis of Beethoven's great symphony in C minor, and the following is a translation of his article:

"This symphony, without doubt, the most famous of the nine, is also, in my opinion, the first in which Beethoven gave free rein to his stupendous imagination, and rejected all foreign aid or support whatever. His first, second and fourth symphonies are constructed on the old-known forms, more or less extended, and infused with the brilliant and passionate inspiration of his vigorous youth. In the third—the Eroica,—the limits are no doubt enlarged, and the ideas are gigantic; but it is impossible not to recognize throughout it the influence of the great poet whom Beethoven had long worshipped. Beethoven read his Homer diligently, in the true spirit of the Horatian adage,—*Nocturna versata manu, versate diurna;* and, in the magnificent musical epic of which we are speaking, whether it were inspired by Napoleon or not, the recollections of the Iliad are as obvious as they are splendid. But, on the other hand, the symphony in C minor appears to me to be the direct and unmixed product of the genius of its author, the development of his most individual mind. His secret sorrows, his fits of rage or depression, his visions by night, and his dreams of enthusiasm by day, form the subject of the work; while the forms of both melody and harmony, rhythm and instrumentation, are as essentially new and original as they are powerful and noble.

"The first movement is devoted to the representation of the disorder and confusion of a great mind in despair,—not that concentrated, calm despair which appears outwardly resigned, nor the stunned dumb distress of Romeo when he hears of the death of Juliet, but rather the tremendous fury of

Othello when Iago communicates to him the venomous calumnies which convince him of Desdemona's guilt. One instant it is a delirious rage venting itself in frantic cries, the next it is absolute exhaustion, in which the mind is filled with self-pity and able to utter mere groans of regret. Those convulsive gasps of the orchestra, those chords tossed backwards and forwards between the wind and the strings, each time feebler than before, like the difficult breathing of a dying man; the sudden, violent outburst in which the orchestra revives, as if animated with the fury of the thunderbolt ; the momentary hesitation of the trembling mass before it falls headlong in two fiery unisons, more like streams of lava than of sound,—surely a style so impassioned as this is beyond and above anything ever before produced in instrumental music.

"The *andante* has some characteristics in common with the slow movements of the seventh and fourth symphonies. It shares the melancholy dignity of the one and the touching grace of the other. The subject is given out by the tenors and 'cellos in unison, with a simple accompaniment, *pizzicato*, in the double basses. This is followed by a phrase of the flutes, oboes, clarinets and bassoons, with its echo in the violins, which returns no less than four times during the movement, and each time exactly as before, key and all, whatever changes may have been made in the principal subject. This persistence in a phrase at once so simple and so profoundly melancholy produces by degrees an impression on the hearers which it is impossible to describe, and which is certainly more vivid than any impression of the kind that I ever remember. Beethoven has left a precious record of pathos in the fourth and last appearance of the melody, where, by a slight alteration of the notes, a trifling extension of the phrase, and a management of the *nuance* all his own, he has produced one of the most touching effects to be found anywhere."

The *scherzo* is an extraordinary composition : the very opening, though containing nothing terrible in itself, produces the same inexplicable emotion that is caused by the gaze of a magnetizer. A sombre, mysterious light pervades it. The play of the instruments has something sinister about it, and seems to spring from the state of mind which conceived the scene on the Blocksberg in "Faust." A few bars only are *forte : piano* and *pianissimo* predominate throughout. The middle of the movement (the trio) is founded on a rapid passage for the double basses, *fortissimo*, which shakes the orchestra to its foundation, and irrestibly recalls the gambols of an elephant. But the gamesome beast retires by degrees, and the noise of his antics is gradu-

ally lost. The theme of the *scherzo* reappears *pizzicato*, the sound diminishing at the same time, till nothing is heard but the crisp chords of the violins and the droll effect of the upper A-flat in the bassoons rubbing against the G, the fundamental note of the dominant minor ninth. At length, the violins subside on to the chord of A-flat, which they hold *pianissimo*. The drums alone have the rhythm of the subject, which they reiterate with all possible lightness, while the rest of the orchestra maintains its stagnation. The drums sound C, C minor being the key of the movement ; but the chord of A-flat, so long held by the strings, forces another tonality on the ear, and we are thus kept in doubt between the two. But the drums increase in force, still obstinately keeping up both note and rhythm, the violins have by degrees also fallen in the rhythm, and at length arrive at the chord of the seventh on the dominant (G), the drums still adhering to their C. At this point, the whole orchestra, including the three trombones, hitherto silent, bursts like a thunder-clap into C major, and into the triumphal march which forms the commencement of the *finale*. The effect is obvious enough to the ear, but it is difficult to explain to the reader.





Second Afternoon Concert, Saturday.

OVERTURE, "TANNHÄUSER," WAGNER

"Tannhäuser" is the third of Wagner's operas, and is a combination of legendary and historical tradition. It was first produced in Dresden, October 20, 1845. The legend, which probably has its root in the classic story of Ulysses, originally heathen, became transformed and beautified by the infusion of Christianity. It exists in various forms, but in none more graceful than that attached to the Hörselberg (the Venus Grotto) in Thuringia. According to the Thuringian tale, with which alone the overture to "Tannhäuser" deals, Tannhäuser, knight and minstrel, was allured into the Venus Grotto, and dwelt there for a year with the goddess. Freeing himself from the unholy alliance, he makes a pilgrimage to Rome, with a view to expiate his sin, but is told by Pope Urban that he can no more look for forgiveness than for his staff growing young again and blossoming. Despairing, he returns to the Venus Grotto, but (according to Wagner) is saved from entering therein by the arrival of a band of pilgrims from Rome, announcing the blossoming of Pope Urban's staff and Tannhäuser's salvation. In the spring of 1842, Wagner returned from Paris to Germany, and on his way to Dresden visited the castle of Wartburg, where he first conceived the idea of "Tannhäuser."

No concert-piece is more admired than the overture to "Tannhäuser." It is, as Liszt once wrote, "a complete symphonic work—a poem on the same subject as the opera and equally comprehensive." The struggles between good and evil in the human heart are graphically depicted; on the one side, the solemn music of the Pilgrim's chorus; on the other, the chorus of the Sirens and the wild noise of the Bacchanalian revelry. The religious motive appears first but is soon engulfed in the whirlwind of sensual sound. The Venus motive, given out by the violins, continues, when in the height of the triumph the religious element predominates and the hymn rises grandly above the Siren motive, banishing it, and proclaiming the victory of purer thought.

CHILDREN'S CHORUS.

1. CHORAL—"OUR FATHER, 'TIS TO THEE," ANON

Our Father, 'tis to Thee
We offer earnest pray'r,
With homage, pure and free,
For Thy protecting care.

The richest blessings known
Are sent from realms above;
In all Thy mercies shown
Is peace, and joy, and love.

2. PART SONG—"SWEET SPRING EVENING," GLUCK

O dewy, sweet spring ev'ning,
Thou art so dear to me!
The skies with clouds are curtained,
A star but here and there.
The skies with clouds, etc.

The air, so warm and balmy,
Breathes like the breath of love;
Each breeze a violet perfume
Wafts up to me above.
Each breeze, etc.

A song like this sweet ev'ning
I fain would sing;—in vain:
The tone—so soft, so gentle—
I never shall attain!
The tone—so soft, etc.

3. SOLO, DUET AND CHORUS—"SIGH, GENTLE GALES," . N. LINCOLN

WILLIAM B. EDSTROM.

Sigh, gentle gales, around our leafy dwelling,
Bring rich perfumes, upon your viewless wings.
Soft, softly now, the wind-harp's cadence swelling,
Linger awhile amid its silken strings.

SOLO—Sweet, sweetly breathe, in your mysterious measure,
Some fairy strain upon the moonlit air.

DUO—Bear from your far-off home, some wondrous treasure,
Soft melody, to charm the list'ning ear.

Repeat solo, then Cho.—Sigh, gentle gales, etc.

Thro' balmy air the warblers' tuneful voices
Carol sweet song in praise of lovely May.
O, gentle breeze, the bud and flow'r rejoices
When touch'd by thee at dawn of summer day.

Then, sweetly breathe, in your mysterious measure,
Some fairy strain upon the sunlit air.

Bear from your far-off home, some wondrous treasure,
Soft melody, to charm the list'ning ear.

Repeat solo, then Cho.—Sigh, gentle gales, etc.

4. ANTHEM—"WHO IS LIKE UNTO THEE?" E. L. BAKER

SOLOISTS—MISS MARGARET E. CAMPBELL, MR. W. H. RIEGER.

The Lord is my strength, my strength and my song.

Yea, sing forth the honor of His name.

The Lord shall reign for ever and ever:

Make His praise glorious.

O, mighty Lord, Thou hast redeemed Thy people.

Unto Thee, O Lord, do I lift up my soul, Thy face will I seek.

Thou hast guided them in Thy strength unto Thy holy habitation.

Who is like unto Thee, O Lord?



E. C. BUSHNELL.

WM. H. RIEGER.

F. F. POWERS.

MISS MARY E. FOX.

5. Solo and Chorus—"My Dear Old Home," . . Alfred Bierly

MISS CAROLINE J. MANN.

Only a dream of the old home,
Bringing a thrill to my heart ;
Soon it will fade from my spirit,
Causing the sad tears to start.
Oh ! what a beautiful vision,
Bright as the stars of the sea,
Oft in the ev'ning of silence
Kindly appeareth to me.

Chorus.

Only a dream, only a dream,
Bright is the vision I see ;
Only a dream of the old, old home,
Kindly appeareth to me.

Only a dream of the old home,
And of the joys that I knew ;
Parents, and brothers and sisters,
Oh, how they crowd on my view.
Once more their soft tones are o'er me,
Once more their smiles I see ;
As in the days of my childhood—
Sweetly appearing to me.
Cho.—Only a dream, etc.

Only a dream of the old home,
Only a vision most fair ;
Oh, for the days of my childhood,
Free from the burden of care.
Welcome, thou beautiful vision,
Bright as the stars of the sea,
Welcome, thou ev'ning of silence,
Bringing the old home to me.
Cho.—Only a dream, etc.

6. Chorus—"The Banner of the Free," . . . Brinley Richards

On each breeze that floats along let there be the voice of song !
Oh, loudly cheer our banner dear, that waves above !
No other color shine, native land, so bright as thine !
And thine our praise shall be, country that we love !
Hard was the fight, the struggle for the right ;
Our father's blood-bought blessing let us ever prize !
Ne'er let us forget the danger that they met,
Ere they beheld the blessed sun of Freedom rise.

(*Repeat first four lines.*)

O land so dear, thy name we revere ;
Freedom's sword by heroes for thee is drawn!
We will thee defend, till life shall end,
E'en as our fathers, in years agone.
Thy lakes and streams, in the sunny beams,
Are like silver bright to the patriot's eye ;
And thy prairies grand, O native land,
Like inland seas in their vastness lie !
Each breeze that floats along shall be vocal with a song !
Oh, loudly cheer our banner dear, that waves above !
No other colors shine, native land, so bright as thine !
And thine the praise shall be, country that we love !
The banner of the free, with gratitude we see !
Thou banner of the free.

7. PART SONG—"GOOD NIGHT," FRANZ ABT

The air begins to darken,
The shepherd moon is near,
And sings, while cloudlets hearken,
Good-night to those so dear.
Good-night, good-night, etc.
From starry circles falling
Are voices gently calling,
Which murmur in my ear:
Sweet be thy sleep! sweet be thy sleep!
The loving Father thee safely keep!

And now the lights have vanish'd,
The darkness deeper grows,
All anxious thoughts are banished,
That life in daylight knows.
That life, that life, etc.
From cypress branches stealing
There comes a blissful feeling,
As soft the zephyr blows.
Sweet be thy sleep, etc.

Good-night to every burden,
To loved ones near and far,
Soon sleep shall be my guerdon
Till beams the morning star.
Till beams, till beams, etc.
High in the moonlight swinging,
The nightingale is singing,
And these its warblings are:
Sweet be thy sleep, etc.

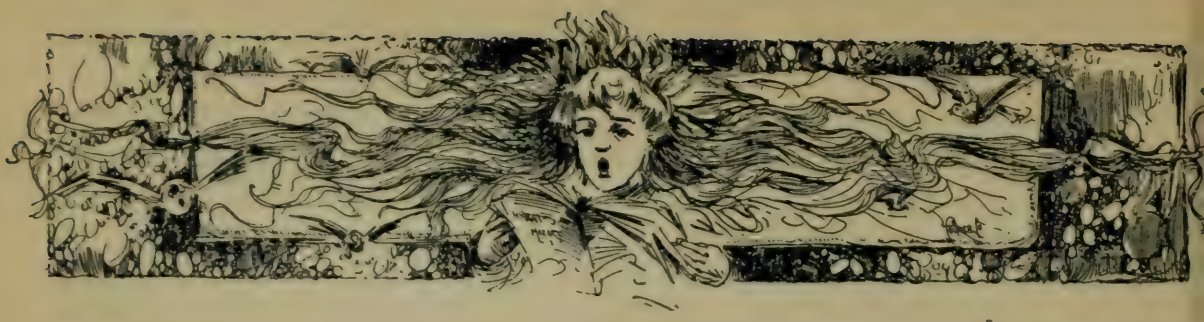
OVERTURE, "EURYANTHE," VON WEBER

The opera "Euryanthe" was mostly written in the summer of 1882, in Hosterlitz, where Weber and his wife and infant son were staying. During that summer, Sir Julius Benedict was Weber's pupil, and he writes thus of the work in hand: "Watching the progress of his 'Euryanthe' from the first note to its completion, I had the best opportunity of observing his system of composing. Many a time might he be seen early in the morning, some closely written pages in his hand, which he stood still to read, and then wandered on through forest and glen, muttering to himself. He was learning by heart the words of 'Euryanthe,' which he studied until he made them a portion of himself—his own creation, as it were. His genius would sometimes lie dormant during his frequent repetition of the words, and then the idea of a whole musical piece would flash upon his mind, like the bursting of light into darkness. It would then remain there uneffaced, gradually assuming a perfect shape; and not till this process was attained would he put it down on paper. His first transcriptions were usually penned on the return from his solitary walks. He then noted down the voices fully, and only marked here and there the harmonies or the places where particular instruments were to be introduced. Sometimes,

he indicated by signs, known only to himself, his most characteristic orchestral effects. Then he would play to his wife or to me, from these incomplete sketches, the most striking pieces of the opera, invariably in the form they afterwards maintained. The whole was so thoroughly developed in his brain that his instrumentation was little more than the labor of a coypist; and the notes flowed to his pen with the marks of all the shading of expression, as if copper-plated on the paper. . . . The scoring of the opera of 'Euryanthe' from his sketches occupied only sixty days.

"Following his usual practice, Weber drew upon the themes of the opera for the subjects of its prelude. Both the first and second motives come from the music of the hero, Adolar, the first—immediately following the brilliant and very Weberesque exordium—being connected with an expression of trust in Euryanthe's faithfulness when exposed to the same temptation as that which assails Shakespeare's 'Cymbeline.' The second subject—a very beautiful and characteristic melody stated by the violins—expresses the confidence and joy with which Adolar anticipates reunion with his beloved. These themes are worked into the regular form of an overture, save that two important episodes come together between the development of the second subject and the recapitulation, occupying, therefore, the place of a 'working out.' The first episode, *largo*, given to muted violins in eight parts accompanied by the violas, *trem.*, has direct reference to that part of the drama in which Euryanthe conveys to the wicked Eglantine a secret concerning some unfortunate lovers who make a spectral appearance. The lovers and their apparitions are of Weber's own devising. On this account, he thought a great deal of them, and at first intended that the curtain should rise with the beginning of the *largo*, and show a tableau of the incident. On reflection, he abandoned the idea, as tending to divert regard from very mysterious and cunningly devised music. The second episode is contrapuntal, and consists of imitative treatment of a subject which doubtless had a special significance in the composer's mind; but what it was cannot now be ascertained."

"Euryanthe," Dr. Philip Spitta says, is Weber's sole grand opera, both because it is without spoken dialogue and because it is much the fullest and longest. He meant to put his best blood into it, and he did. From end to end it is one chain of sparkling gems. There is no question that "Euryanthe" is richer, more varied, deeper, grander, than all the rest of Weber's dramatic works.



Fourth Evening Concert, Saturday.

SYMPHONIC POEM, "TASSO," LISZT

The following analysis of the Poem is by Joseph Bennett:

Lento—C minor, C. This brief opening section is founded upon two short and highly contrasted themes, one strong and energetic, derived from the gondolier's melody, which is sung to-day on the lagoons:

> "Canto l'arnie pietose e'l Capitano,
> Che'l gran Sepulchro libero di custo."

The other of a plaintive, wailing character, enhanced in treatment by constant use of dissonant and syncopated chords, having the distressful effect proper to the composer's intention.

Allegro strepitoso—The thematic material of the second section is chiefly that of the first. It opens, for example, with the triple figure of the first theme, detached from its connection and employed separately to express increased agitation. This leads to a prolonged dominant pedal, upon which we have an eloquent theme for the strings, rising through two octaves by a sequence of the figure and followed by the wailing chromatic passage (the second theme of the *lento*). This is repeated again and again upon the pedal G, with an accompaniment of tremulous chords, and finally in combination with the triplet figure of the opening bars.

The *Lento* returns for eight bars, followed by a pause.

Adagio merto—C minor. Here the gondolier's melody enters, played by the bass clarinet, three muted violoncellos, horns, harp and strings accompanying. The violins repeat this in octaves before the second division of the melody appears. This is also taken up by the violins, after which the wailing phrase of the *lento* obtains predominance and closes the section.

Meno adagio—E major. We now have the gondolier's song (first division) under different conditions. It is in the major key; it is boldly

announced by the trumpets, and accompanied by full detached and sustained chords, with rushing passages of demi-semiquavers for violas and celli, mixed with reiterations of the wailing chromatic phrase now so familiar. The effect, after what has gone before, is striking and picturesque.

We now come to the closing section of what may be called the first movement, and find the opening subject of the *lento* given, as recitative, to the oboe, and, next to the clarinet, accompanied by tremulous chords high up in the scale of the violins. The first two bars then pass to the graver instruments, which, with it, carry on the section to its end in F-sharp major.

The scene now changes, according to Liszt's "programme," from Tasso, among the lagoons of Venice, to Tasso, haughty and sad, amid the *fêtes* of unworthy Ferrara.

Allegretto mosso con grazia (*quasi menuette*), F-sharp major, 3-4. The elegant theme of this movement is first stated by two violoncellos *soli*, accompanied by the other strings with plain diatonic chords. The suggestion is that Ferrara enjoys herself without a thought of her poet. A subsidiary theme, with a tributary phrase, serves to carry on the movement in a manner sufficiently obvious at first hearing, the treatment being as clear and simple as any lover of those qualities can desire. Presently Tasso enters. We recognize him by the gondolier's melody, played by some of the violins and celli in octaves, while the *fête* music goes on in the wind band. Liszt here suggests that the poet and his surroundings are distinct, and states in a foot-note that the expression of the orchestra must have a double character, the wind being light and careless, while the strings are sentimental and tender. Contrast does not long endure in this pronounced form, the composer's idea being, apparently, that the Venetian theme—the theme of honor and fame to Tasso—shall gradually suppress its heedless companion. The interest of the movement along its further course may greatly be augmented by observing how this purpose is carried out. At the close an *accelerando* leads to a repetition of the *allegro strepitoso* which followed the opening *lento*, and also to eight bars (as previously) of the *lento* itself.

The *lamento* has now ended. We have done with Tasso in his humiliation: henceforth we see him in his triumph.

Allegro con molto brio—C major, C. After a few introductory bars, in which the three notes of the familiar triplets alternate with unison scale passages for strings, a fragment of the gondolier's melody, in its *lento* form, is distinguished a part of a bright and joyous theme. This, with the intro-

ductory matter, is developed and worked out at some length, the triplets predominating, till a transition to E-flat major (*poco a pozo più mosso sin al quasi presto*) "marks the beginning of the end." Here, amid broken chords and *arpeggios* (the harp joining), we observe a fragment of the Venetian melody leading to one much more familiar (the opening subject of the *lento*). When the *quasi presto* is reached, a broad, choral-like theme marks, we may suppose, the apotheosis of the poet. All that remains of the movement can easily be followed. It comprises a *moderato pomposo*, in which the Venetian theme is given out with all imaginable pomp and emphasis, and a *coda molto animato*) in which the triplets figure with the extreme of joyous animation.

"KING ROTHER," JOSEPH KRUG

ODA, ... MISS CLEMENTINE DE VERE
KING ROTHER, ... MR. ERICSSON F. BUSHNELL
EMPEROR, ... MR. CONRAD BEHRENS
HERALD, ... MISS CLARA H. PHILIPPBAAR
FESTIVAL CHORUS AND ORCHESTRA, ... JOHN LUND, *Conductor*

The cantata, "King Rother," belongs, according to a strict classification of literature, to the preparatory time of the sixth tradition cycle of the German book of heroes. The home of this cycle is Garten (Lago di Garda). The scenes of the battles are partly in Lombardy, partly in the region of the Tyrol, and then removed to the Orient. Rother, the king, is of German nationality, and identical with the historic Rotharis, king of the Longobards, born in 614, and ruling from 636 to 652. His field of action is Bari, the capital of his empire in Southern Italy, and in the ancient city of Byzanz. At the time of the historic Rother, the city of Bari was in the hands of the Greeks, and he, as well as his predecessors and successors, usually resided at Ticinum, Pavia, which city was regarded from the beginning as the capital of the empire. At this very place he proclaimed his celebrated edict of the year 644, the collection and perfection of his code in the Latin language.

There is reason to believe that the poem of "King Rother" originally came from a folk-song, written about the middle of the twelfth century. The poem itself is composed in short strophes, the rhythm being rude and imperfect at first, but more carefully written later. Although never entirely lost among the common people, German poetry of this description would probably never have had a prominence but for the efforts of the clergymen

and wealthy laymen. Singers, or minstrels, who created as well as revived these folk-songs, often belonged to the impoverished nobility, and were men of cultivation and refinement. They performed at festivals given by the court, eulogized heroic achievements, paid due respect to the chivalrous duty of knight to lady, sang of love, and improvised such verse as would enhance the jovial spirit of such feasts as they were bidden to cheer. Their poetry being spasmodic, was not always refined, and many a rude truth was told with a boldness of language that would shock sensitive ears. They were great travelers, and hosts of them followed the crusaders to the Holy Land to bring back oriental tales and romantic incidents, which they embodied in their rude songs. One of the most famous of these songs brought down to us from this ancient time, is the legend of "King Rother." The author, born in the lower region of the Rhine, had joined the crusade of 1147, had seen Italy and Constantinople, and had modernized an old German subject, which appeared later in the Iceland tale of Viltina. The original poem is lost so far as is known, but it was revived in Bavaria, and again by a poet from the Rhine. Heinrich Rneckert, in his edition of Rotharis, speaks of these revivals, and gives ample proof that the original author was not a common bard, but a man of cultivation and refined taste.

This theme of "King Rother" has been treated in various forms, in blank verse and rhyme, attracting at all times the poet and musician. In the translation which the local chorus will use there is evident haste, poor rhyme, and a disregard for the poetical sentiments of the author. It is a practical, liberal translation which the chorus will sing, but the words will be engulfed in the melodious music of Joseph Krug.

The first part describes the joy of King Rother, who is married to Oda, the daughter of the Emperor. She is beautiful in form, and possesses all the qualities of a gentle, lovely queen. The Emperor, however, is not satisfied with the realm over which she presides, and finds means to abduct her. She is spirited away from her home in Lombardy, leaving Rother in deepest despair. His followers rouse him, however, and together with his Lombard men of valor he sets sail for Byzantium. His grief, which finds vent in several musical solos, the call to arms, and the sailing of the knights, occupies the first part. Oda is introduced at the beginning of the second part in captivity. She is surrounded by every luxury, but is unhappy, and constantly mourns for Rother. Waking suddenly, she hears a bugle and recognizes it as that of her husband. A great feast is now prepared by the Emperor, and Oda is summoned to appear to adorn it by her beauty. In the midst of the festivity an aged minstrel craves to sing before the court.

He is admitted, and in his song tells the story of his own wrongs, asking that the coward who carried off his wife should be punished. His disguise is torn off, and he is hurried away to prison by order of the angry Emperor. Following close upon this is the day appointed for his execution, and he is dragged through the streets to the scene of his death. Oda is compelled to witness his end, seated beside Sir Imelot. Rother asks a last favor, namely, that he may blow the Lombard call to arms once more upon his bugle. This is granted, and he gives the signal loud and clear, when from every avenue appear his men, who quickly put his foes to death, rescue him, and save Oda. The cantata ends with thanksgiving on the part of Rother, Oda, and their followers, ascribing to God their deliverance and their success, as follows:

"The Lord, who us united,
So wondrous guides our ways;
To Him be all the glory,
To Him be all the praise."

The music of "King Rother" places the composer among the best choral writers of the time, and shows him to be a thorough musician. Throughout the cantata he confines himself to characteristic forms of musical expression, and some of his efforts are replete with artistic thought. The sentiment is high, and the tone of the whole composition is pure, not overdrawn, nor yet undervalued. Both Rother's solos and those of Oda, flow naturally and gracefully, interesting and charming the listener. The choruses are equally good, descriptive in quality, and illustrate an appreciation of the needs of the text; which, however, in its German garb, is much more poetical than that in English. "King Rother" grows in the respect of musicians as it becomes familiar, but its intrinsic value is not apparent at one reading.



ARTHUR NIKISCH.

MRS. ARTHUR NIKISCH.

PART FIRST.

PROLOGUE.

CHORUS.

At Bari, on Adria's sun-kissed strand,
Proud stood a castle that loomed o'er the land ;
Of marble its pillars, of gold e'en the hall,
There dwelt young King Rother who loved was by all.
The Emperor's fair daughter was his young bride,
Fair Oda named and King Rother's pride.
O youth, O blessed love, so brightly ye gleam
In the human heart, like a sunny beam
That from roses so fragrant, of loveliest hue,
At dawning of day sips the morning dew !
O youth, O blessed love, etc., etc.

Young Rother, the Lombard hero elate,
Tho' wisely he ruled a happy state ;
And tho' great was his valor in conflict or flight,
One thing of moment forgotten had quite :
That the Emp'ror did grudge him the woman most fair,
Who in east and in west was beyond compare.
Quite true he had robbed, while mirth held sway,
The Princess most loved in Byzantium, the gay.
But Oda fore'er her young heart there had lost,
And thus fled with Rother o'er the seas, tempest tossed.
O youth, blessed love, etc., etc.

Young Rother, thou hero, be wary, take care,
Oh, for woe follows bliss, and oft unaware.
At Bari, on Adria's sun-kissed strand,
All forlorn and deserted the castle does stand.
Fair Oda is gone ! O, deed in vengeance wrought !
Of this young King Rother never had thought.

King Rother's Voyage.

ROTHER.

Now up and on, both lord and knight,
Ye vassals all attending !
For king and land, for truth and right,
Rise and to arms, thee defending !
They robb'd me of her, my lov'd faithful spouse,
When the trail at hunt delayed me :
The treacherous foe at the Bosphorus,
This deed in gore shall pay me !
Then on, Lombard heroes, so true and brave,
Again shall your prowess raise clamor !
Onward we sail o'er the turbulent wave
To battle ! on with your armor !

CHORUS.

(Bass.)

Ho ! clang of arms and bugle's call !
The Lombards seaward have hastened,
When Rother summoned his heroes all,
Their glittering armor they fastened.
Ho ! clang of arms, etc., etc.

The trumpets a rigorous dance soon will play,
The spears and the shields, ay, will rattle ;
And glittering swords will their steel display,
That wipe out dishonor in battle.
Hark ! the roar and the thrill, that swell o'er shore,
How all eyes are with with glow dilating !
How the heroes' hearts now with vengeance brim o'er,
That gives them a zeal ne'er abating.
Fair Oda, King Rother's loving spouse,
His throne's chiefest grace and treasure,
Soon back we will bear to our shores with us,
To crown her again be our pleasure.
They then may repose knowing naught of pain,
Rejoicing in love united :
When the combat's o'er and peace shall reign,
Anew may their troth be plighted.
Though sweet it may be in the depths to sleep,
In palace of crystal reclining,
Embraced by the beauteous queen of the deep,
Enrapt in bliss past defining,

More blest and sweet will the bliss be, I trow,
When twain who were severed are united.
Rejoice, King Rother, and clear thy brow,
Thy wrongs we full soon shall have righted.
Ho! clang of arms, and bugle's call!
King Rother now commands ye:
To war he bids his heroes all,
War with Byzantium commands he!
Hark! the roar and the thrill, etc., etc.

ROTHER.

The sun hath set in splendor,
Its glow to earth hath lent;
Farewell, oh! shore loved so tender,
Where all my bliss is spent.
Ah! shall I find it ever,
Far o'er the stormy sea;
Will it when storms blow over,
In sweetness bloom for me?
Oh ye through ether shining,
Ye starry hosts above,
To you I vent my repining,
My yearning and my love.
Of doubts and fears relieve me,
With which I night beguile:
O, but an answer give me,
Will fortune on me smile?

MALE CHORUS.

Hear ye the King's complaining,
That rings thro' stilly night?
He thinks of love ne'er waning,
In days that brought delight.
But good King Rother, despair thou not,
Thy loyal subjects waver not.

ROTHER.

Darkly surge the wild waves through the night,
E'en as the thoughts that assail me.
In hottest of fray I bravely did fight,
And now will my courage fail me?
Who will henceforth my banquet grace,
When home I return victorious?
Whose hand will the golden beaker pass,
To pledge my good warriors so glorious?
When I think of the love thou'st bestowed on me,
Thou fairest, loveliest being:
I was so rich! Poor I shall be,
If no more on earth I shall see thee!

MALE CHORUS AND ROTHER.

Fair Oda lives, so despair thou not,
Thy royal subjects waver not.
King Rother, by yonder azure sky,
With thee we the whole wild world defy.
Fair Oda to whom all thy thoughts incline
Shalt thou behold, she soon will be thine!
Ah! when I think of the love thou'st bestowed on me,
Thou fairest, loveliest being;
I was so rich! Poor shall I be,
If no more on earth I shall see thee!

ROTHER.

Storm cometh on!
Now strike ye the sails, and the oars
Have at hand, and the rudder hold securely!
Now hath my courage to me returned,
At combat with powers unruly!
How the winds blow, how the billows go,
Dashing spray and their white-caps high!
How the thunders roar, how the waters pour,
And the flashing lightnings streak the sky!
Valor true and tried, well defies the tide,
And the furious tumult must subside.
Flutter beard and hair, as we onward bear,
Lightly sailing o'er the rolling deep!
Breathing briny air, ambient everywhere
That our souls in courage strong doth steep!
Who shall bravely dare, never need despair,
For the spoils of victory he may share.

CHORUS.

Ho! clang of arms and billows roar!
Ho! clang of arms and bugles' call!
King Rother now commands ye;
To war he bids his heroes all,
War with Byzantium commands he!
Hark! the roar that swells on the shore,
How all eyes with a glow dilate,
How the hearts now with vengeance brim o'er
That gives them a zeal ne'er abating!

PART SECOND.

CHORUS.

Still at the far horizon, the crescent moon did gleam,
Its silvery light reflected, clear in the flowing stream.
Mists, as of the early morning, rose from the waters blue ;
And over the eastern mountains, glided with roseate hue,
The first rays of dawning, the earth lay wrapped in dream !
When lo ! a peaceful greeting had fluttered through space it did seem.

DUET.

On couch so soft and silken, inviting to repose,
So thoughtfully lay fair Oda, long ere her eyes did close.
At length in dream's enchantment, with Rother she seemed to be,
And thus did sweet oblivion her soul from its sorrow free ;
Her locks flowing loose about her, on pillow white she lay ;
When gazing in at her window, appeared the new-born day.
Her pallid cheeks he tinted, all blushing like the rose ;
She thought no more of troubles, she thought no more of woes.
She dreamed of glad days past all telling, that blessed and holiest hour,
When Rother first did woo her, teaching her love's sweet power.
O youth ! O blessed love ! so brightly do ye gleam,
E'en with days of sorrow ye send forth a sunny beam !

CHORUS.

A sudden gush of wind shook at the castle's tower and vane,
Came straightway from the sea-shore, and shook the window-pane.
Fair Oda's dream was over, a lingering tear still burned,
When hark ! What was that ringing, her listening ear discerned ?
Hark ! 'twas a bugle's signal ! How ! did she hear aright ?
Another ! And her face shone with joy and happy light.
Another still ! And quick from her couch she rose,
While over the expanse of water, so golden the sun arose !
A vessel strange at harbor lay, in morning's glow
That none in mighty Byzantium but Oda alone did know.
And the ringing of Rother's bugle, too well it to her was known ;
Its tone so powerfully swelling, a token to her had borne.

ODA.

O hope so blissful, that like a ray from heaven,
Falleth upon us, on airy pinions ;
It beareth the burdens that oppress us.
It is no dream then, what I'm beholding
With perfect power of sight ?
Am I awake, that not slumber's fancies still delude me,
After such endurance my soul refreshing ?
But not mine eye alone received a token this sunny morning,
Mine ear did hear the greeting sent by Rother's horn.
'Tis thou, 'tis thou, my love, my brave defender,
For thou hast sought and found me, and found me in my woe ;
When shame had crushed me, torn my heart asunder,
'Twas thou, O Rother, warded off the blow.
Thy heart and home the refuge thou didst offer,
When aid I craved of thee in dire despair ;
Upon thy bosom ne'er did pain I suffer,
Undaunted, thou for me didst do and dare.
A second time art thou for me called hither ;
I tremble not, I know God is with thee.
In good or ill, let us, O Lord, together
Our lives still spare ; in mercy hear thou me !

But is't thy will, that he shall be the vanquished,
Let me, O Lord, with him the ruin bear,
O leave me not alone in grief and anguish,
Let me e'en death with him united bear!
'Tis thou, 'tis thou, my love, my brave defender, etc., etc.

Bridal Festival in Byzantium.

CHORUS.

In the Emperor's castle were nuptials prepared,
Thither in vesture so festal Imelot repaired,
The halls brightly gleaming shone at their best;
The music that forth was streaming delighted each guest.
And the trumpet and timbrel was joyfully played,
Such pomp and grandeur ne'er were so lavishly displayed.
And most lovely women, in splendid array,
Were so many and common, e'en as fair flowers in May,
And beamed the bright faces, bound to captivate
With smiles and with graces the heroes elate.
And most lovely women, etc., etc.

So merrily ringing and loud was the joy;
For with festive singing did the guests the time employ.
And the merry-makers pledged to one and all,
Replenished were the beakers full often in that hall.
And the dancing and quaffing seemed never to end;
The jesting and laughing triumphantly did blend.

HERALD.

A scald from the North stands at the castle gate,
Craving admittance.
For on this occasion of state,
He to his harp would sing a sweet and tender lay
Of love most pure and holy, as befits this festive day.
His age inspires veneration, respect his garb doth incite;
And though tall of stature, his flowing locks are silvery white.

THE EMPEROR.

Most welcome to us is his lay!
And if his song shall art display,
And if his harp-strings' tone shall please us well,
Due are not words alone.
For this my court, a noble throng,
Has favored e'er the art of song.
So welcome shall the bard be here.
He may appear!

ROTHER.

The Emperor's house be my greeting brought;
And hail to love most holy,
That from pure motives solely,
But love to gain, in love has sought!
Then on may ring my song! Give ear!
Hark, what the scald devised, and hear:
There once was a princess, gently bred,
Commanded, him she did hate, to wed.
He was no hero, rich tho' withal,
Not fine and manly he, at all.
He wooed and wooed, she answered him "Nay."
And right was that princess indeed, I say,
And who here will dare deny it? Who?
And when ye consider this special case,
That she the wife of another was
I take it that none in folly's so rife,
As e'er to deny the husband his wife.
And yet, should it be so, he surely were mad,
With more of wine than of brains in his head!
And who here will dare deny it? Who?
Why look ye at me so bewildered, amazed?
Ye surely must know me who long have gazed!
Truth I am singing, scorn unconfined,
And for Sir Imelot 'tis designed!
Who does not believe it may doubt it at will,
Removing disguise, myself I reveal,
And ask you, who will now deny it?

CHORUS.

Ah! Rother, bold deceiver! How came the traitor here?
Now seize the base invader, who by some artifice
Abducted our fair princess, whom we so long did miss.
His life shall pay the tribute, 'twill not be paid too dear;
He came our feast disturbing, curse on his ruthless deed!
He of fair Oda robbed us, now death shall be his meed.

ROTHER.

'Tis Rother, yea, he am I, I trust in God above,
Who shieldeth by his power all true and faithful love!
Full soon may it be proven in great and wondrous deeds,
By heavenly counsel guided, I follow where he leads!
I did as he commanded in dreams from heaven sent,
Without e'en friend or weapon, thus to this feast I went.
Be it, put me in shackles, ye yet shall rue the day,
For with impunity never, lions are held at bay.

ODA AND CHORUS.

'Tis Rother, yes, my hero! He trusts in God above,
Who guardeth by his power all pure and faithful love!
Full soon may it be proven by great and wondrous deeds,
I trust to heavenly counsel, I follow where he leads.
In dreams the Lord hath commanded, in dreams from heaven sent,
Without e'en friend or weapon, thus to the feast he went.
No more I fear the fetters, the Greek will rue the day
Rother, my king and hero, God will bless thee for aye.

CHORUS.

Ah! Rother, bold deceiver! etc., etc.

Duet.

ODA AND ROTHER.

Yea, Rother, 'tis my hero! He trusts in God above,
Who shieldeth by his power all true and faithful love.

Yea, Rother 'tis, he am I, I trust in God above!
Who shieldeth by his power all true and faithful love.

PART THIRD.

The High Tribunal. Conflict and Victory.

CHORUS.

And the day was dismal, drear and cold,
When passed a train through the darksome wold;
And on, with faces gloomy and dull,
Till reached was the scene of the tribunal.
Grave beat the drums and muffled,
And solemn the play of trumpets sounding upon the way.
The guardsmen grim so sternly did wend,
Conducting Sir Rother to his last journey's end.
And through the streets he shackled was led,
And blanched were his cheeks and his mien was sad.
While many tears did in secret flow
From lovely eyes that compassion did show.
At length they gained the appointed space,
Where Rother for prayer was given grace.
Fair Oda, fair Oda sat, at Sir Imelot's will,
On settle of purple, her face wan and white.
The trumpets were silent, the drums, too, were still,
Dread filled the circle, portending of ill.

ROTHER.

Almighty God, O Judge Supreme, to Thee
Do I commend my spirit now and ever,
And love that was, and ever more will be
From which no earthly power my soul can sever;

For by thy will infused it was in me.
In thee I trust, though by the world defied,
For, pure in mind, did I devote my sword
To woman's aid and service, when decried
For love, and thus in love I found reward.
Just is my cause, in thee do I confide.
Once more I take thee in my direst need,
My bugle true, send forth a mighty sound ;
Hold true thy power and be death decreed,
And ruin to the foes that here surround.
When Rother blows, his trust becomes a deed !

CHORUS.

And see ! what flash and gleam through the leaves,
In each forest path and by-way ?
Such dashing and rattling the ear perceives,
From every road and highway !

Hail ! And "Victory" repeat they delighted,
Faith gained the day, thus conquered we.
Hail royal pair united !

ROTHER.

Though threatened by destruction, and threatened e'en by death,
Though sad the separation, with trust renewed and faith,
The Lord hath us united, who wondrous guides our ways,
To Him be all the glory, to Him be all the the praise.

Though threatened by destruction, etc.

ODA.

O hope, how so blessed,
How like a ray from heaven,
Thou fallest upon us.
Hopes so fondly cherished, now realized fully,
Fill my heart with exultation,
And to thee I fondly cling,
My noble, my peerless spouse,
A second time has thou rescued me
From shame and woe !
How shall I thee repay ?
My heart is filled to overflowing,
With a joy and with a rapture
That passeth understanding,
And wakes within me bliss,
That ne'er was known before !
Yet have I naught to give thee
But my love, true and boundless love.
I shall live but to adore thee,
And but to bless thee !
Then take me thine own to be,
Till death shall part us,
Thine unto death !
Henceforth for thee alone I live,
Thou hast rescued me,
My hero and my king.

Duet.

ROTHER AND ODA.

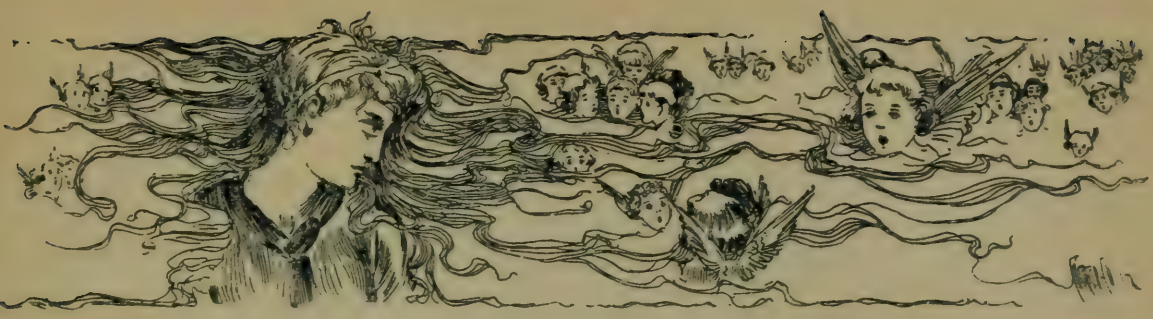
Though threatened by destruction, and threatened e'en by death,
Though sad the separation, with trust renewed and faith,
The Lord who us united, so wondrous guides our ways,
To him be all the glory, to him be all the praise.
O youth, O blessed love, how bright and pure ye gleam,
In hearts both true and faithful, so like a sunny beam ;
That from the rose's chalice, so fragrant of lovely hue,
At dawning of a June day, has sipped the pearly dew.

O youth, O blessed love, etc., etc.

CHORUS.

Though threatened by destruction, etc., etc.

Hail ! And "Victory" repeat they delighted,
Hail royal pair united etc., etc.



Biographical Sketches.

MISS CLEMENTINE DE VERE.

Miss Clementine De Vere was born in Paris, her father being a French lawyer and her mother an English gentlewoman. She studied singing at the Conservatory of Music in Florence, Italy, and also with Albertine Baucarde, and then made her *début* in "The Huguenots" at the Pagliano Theatre in that city. She also sang there in "La Sonnambula," and then appeared in Milan, Naples, Rome, and afterward returned to Paris, where she studied further with Gounod, and then sang in "Faust." Later she studied "Hamlet" with Thomas, and sang for Verdi. Subsequently she went on a professional tour to South America, and then appeared at Madrid and Barcelona.

Miss De Vere made her *début* in New York in 1888, and was most favorably received by the public. Her voice is a pure soprano of good quality, and her singing is free from affectation. Her ornamental passages are sung with admirable ease, certainty and accuracy of intonation, and her upper notes are strong, sweet and clear. She is at present the most prominent soloist upon the American stage, and is considered a thorough artist.

MRS. ARTHUR NIKISCH.

Mrs. Arthur Nikisch made her first appearance on the operatic stage at the Stadt Theatre, Cologne, in 1881, remaining there two years. In 1883 she accepted an engagement at the Stadt Theatre, Leipzig, for a year, and a later engagement at the Hof Theatre, in Cassel, also of a year, terminated with her marriage.

Since her retirement from the operatic stage, she has appeared with marked success at concerts in Stuttgart, Heidelberg, and other large cities abroad.

MISS MARY HOWE.

The gifted young artist, Mary Howe, was born at Brattleboro, Vermont, and is at present in her twenty-third year. Miss Howe inherits her gift of song from her parents, who are both musical. When she was only nine years old her singing attracted attention, and at the age of sixteen she studied in Boston under the direction of Charles R. Adams, and later in Philadelphia, with Prof. Behrens, the well-known operatic conductor. In 1886 she went to Europe and became a pupil of the Dresden Opera School, and as soon as she had graduated she was beset by managers from various parts of Europe, who desired her services. She accepted the offer made by the manager of Kroll's Theatre at Berlin, and appeared there in "Lucia," "The Barber of Seville," and "La Sonnambula," with immense success. She became a favorite with the critical audiences of Berlin, and her engagement was prolonged from one month to two, the papers recording the triumph of the young American.

In the summer of 1888 Miss Howe returned to her home, and, after a brief stay, sailed for Paris, where she placed herself under the charge of Mme. Marchesi, and remained with her until January, 1890, when she returned home again. Her voice is beautiful in quality, very high, sweet and pure.

MRS. WALTER C. WYMAN.

Mrs. Walter C. Wyman was born in Philadelphia, but at an early age removed with her parents to Chicago. After having studied with several good teachers in this country she went to Paris and placed herself under the instruction of the celebrated teacher, Mme. Mathilde Marchesi. In 1888 she returned home and made her *début* with the Boston Symphony Orchestra under the direction of William Gericke. Her voice is a fine contralto, with high range, and she uses it skillfully and well. Her repertoire is extensive and varied, and her treatment of arias and songs is alike artistic.

MISS MARY E. FOX.

Miss Fox was born in Ohio, but removed to California when six years of age. She showed a love for music as a child, and her voice proved to be a rich contralto of great power. While in Oakland she studied with Mrs. Benham, later with Miss Birdsell, of New York. Mr. Francis Stuart, of London, still further developed her voice and prepared her for oratorio work. Miss Fox has been before the public four years, gaining slowly but surely a good reputation.



JOHN LUND,

MISS MARIE JAHN.

Miss Marie Jahn, who takes Mme. Mielke's position among the solo artists of the Festival, is a dramatic soprano of acknowledged standing. Her voice has beautiful qualities, which will appeal to the musicians in the audience. She was educated in Europe, and has sung during the recent season with the German opera in New York.

MR. ANDREAS DIPPEL.

Mr. Andreas Dippel is now in his twenty-fourth year, having been born in Cassel, and intended by his parents for a business career. From 1882 to 1887 he was engaged with the banking house of Mauer & Plaut. During this period he became a member of the Oratorio Society of that town, and the beauty of his voice was so remarkable that his employers themselves were the first to advise their young clerk to abandon mercantile life, in which he had exhibited great zeal and ability, and to adopt a stage career. He proceeded to Berlin to complete his studies which he had began under Prof. Julian Hey, at Cassel. In Feb., 1887, he had made such progress that Alexander Senger, the director of the Bremen Stadt Theatre, offered him a five years' engagement. He made his *début* as Lionel in "Martha," and obtained an extraordinary success. After a year and a-half's experience he paid a visit to his native town, where he had a brilliant triumph. In the next summer he sang at Bayreuth, where he attracted general attention, and his fame spread widely in all cities of the musical world, as he sang in Hamburg, Frankfort-on-the-Main, and other musical centers.

Dippel obtained in Germany a high reputation for his concert singing as well as for his operatic performances. In this department of music his repertoire embraces almost all the tenor parts of the old and new masters. His masterpiece is said to be the Evangelist in Bach's "St. Matthew's Passion." He was engaged for the German opera in New York last autumn and has sung with great acceptance in various rôles during the season. His voice is a high tenor, clear in quality and of uniform timbre throughout the registers.

MR. WILLIAM H. RIEGER.

Mr. William H. Rieger is a young tenor with a fine voice, who has just entered upon his career as a concert soloist. He is a pupil of Frederick J. Bristol, of New York, and has been most favorably criticised after public performances in oratorio and concert.

MR. ERICSSON F. BUSHNELL.

Mr. Bushnell is a native of New Haven, Conn., where he was born in 1863. His first singing was done in the Congregational church of that city, under the direction of H. R. Shelley, the organist and composer. Removing to New York, he studied with Mr. F. E. Bristol, and made a successful *début* in oratorio. His voice is described as a *basso cantante*, not a pure baritone or *basso profundo*, but ranging between the two in quality.

MR. FRANCIS FISHER POWERS.

Mr. Powers was born in Wisconsin on May 7, 1858, and was educated for a business career, an education that has told most emphatically in his musical life. In this respect he is one of the few exceptions to the general rule, that good musicians are not good business men. At the age of eighteen he was the first paying teller of the now famous Illinois Trust and Savings Bank of Chicago. While holding this responsible position, he began to develop his voice under the tuition of Carl Bergstein, a pupil of Mendelssohn, and at that time an old man. With Herr Bergstein he studied faithfully for two years, making an excellent beginning. For the past six years Mr. Powers has studied with Mr. William Shakespeare, of London, during the summer months, and with Mr. Reinhold L. Herman, of New York, during the winters, and to them he attributes his great success as an artist — to the former for voice production and method, and to the latter for style, finish, and interpretation. A few years ago Mr. Powers visited San Giovanni, of Milan, who perfected him in the use of his *mezza voce*.

CONRAD BEHRENS.

Conrad Behrens, born in Braunschweig in 1841, was the son of a clergyman. It was the wish of his family that he should consecrate himself to a holy calling; but as he was about to prepare himself, his father moved to Hamburg, to assume the pastorate of St. Paul's parish. Thus diverted, he determined to devote himself to the work of a commercial life. Owing to his knowledge of languages — he spoke no less than seven — he secured a position in a large business house, first at Hamburg and then in Stockholm. There he sang occasionally in private concerts, and soon attracted attention by his magnificent bass voice. He made his *début* May 2d, 1862, in "Sarastro."

He remained in Stockholm till 1870, and in the summer of 1873 sang in London, where Mr. Mapleson heard him, and was so pleased with his voice

that he engaged him for Her Majesty's Opera for five years. He lived in London six years, and sang with Therese Tietjens, Christine Nilsson, Zelia Trebelli, Etelka Gerster, Faure, Campanini, Tamberlick, and others high in the profession. After this experience, in the winter of 1879 and '80, with Mapleson's Italian Opera Company, he for the first time visited the United States. From 1880 Behrens was engaged for the Rotterdam Opera House, after the departure of Emil Fischer.

He has sung in all the large theatres of Germany, Austria, Scandinavia, England, Scotland, and Ireland, as well as Holland, Belgium, and North America. In 1887 he was engaged by Lamoureux to sing in Paris the rôle of King in "Lohengrin," with Christine Nilsson, Trebelli, Lilli Lehmann, Henry Wierriowsky, and others. He has traveled extensively with concert companies, and is a favorite soloist.

MR. FRANZ RUMMEL.

Mr. Franz Rummel is of German parentage, and was born in London, in 1854. His musical genius was inherited, as his grandfather was a celebrated teacher and artist. In his boyhood days he was known as a prodigy for memory in music, and when he was fourteen, a career as an artist opened before him, and he was sent to Brussels to study with Brassin. For two years he was the private pupil of this great master. Then, when the Conservatory opened and Brassin took charge of it, young Rummel accepted the invitation to accompany his teacher. In its first year he won the grand prize of the Conservatory, which was awarded to him by the unanimous vote of the committee, and later was made a professor. It was in November, 1871, that he made his first public appearance, playing at Antwerp the "Concerto of Henselt." In the same season he played at Albert Hall, London, and, returning to Brussels, performed at the distribution of the Conservatory prizes before the King and Queen of Belgium, who paid him the compliment of a public testimonial, by calling him to the State box, when he finished. In 1870 he visited Liszt, playing to him the artist's own arrangement of Bach's organ fugue in A minor, as well as his "Polonaise." The composer-pianist kissed him on both cheeks, and prophesied that, if he persevered in his studies, he would be one of the first pianists of the world. Rubinstein, six years later, at Brussels, went still further in his praises, for, when he heard the youth play these same pieces, and Schumann's "Variations Symphoniques," he said: "In four years you should be the leading pianist of the world!" Encouraged by this king of pianists, the young artist began a concert tour, playing with great success in the Rhine prov-

inces, Holland, France, and finally in England. While playing at the Crystal Palace, an aide-de-camp knocked at the door of the dressing-room, bearing a message from the Princess Reuss, of the family of the Czar. Going to her box, he was welcomed as the grandson of the lady's old teacher, and promised the royal patronage whenever he came to Russia. His appearance in America has been signalized by the same success which he experienced abroad.

MR. ARTHUR NIKISCH.

Mr. Arthur Nikisch, the conductor of the Boston Symphony Orchestra, was born in the little village of Szt. Miklos, Hungary. It is an unimportant little place, dependent largely upon a sugar refinery for the measure of prosperity it enjoys. Mr. Nikisch's father was the treasurer of the refinery, so that the future musician was born into a comfortable home. "My parents' families on neither side had shown any marked predilection for music," says Mr. Nikisch, "though my father was very fond of it as an amateur, and we often had Viennese musicians come to our house to stay. These occasional visits I shall always look back upon as the red-letter days of my early childhood. My enjoyment of their music was intense, and to the visits I trace back the course which my life has taken."

At six years of age he began the study of the pianoforte, and to learn the simple rules of counterpoint. In his tenth year he was sent to the Conservatory in Vienna, where he devoted most of his attention to the violin and in a somewhat lesser degree to composition and the pianoforte. At graduation he was awarded three first prizes, one in each subject.

In 1872 Mr. Nikisch went to Bayreuth to take part in the music in connection with the ceremony of laying the corner-stone of Wagner's Theatre. In Vienna, as a member of the Imperial Palace Orchestra, he played first violin until 1878, when he removed to Leipzig to take the conductorship in the Opera House. In 1881 he conducted the great Musical Festival of the Allgemeiner Deutscher Musikverein in Magdeburg, and in 1883 the Festival at Leipzig. Since the Leipzig engagement he has conducted in nearly every important musical center of Europe, notably Vienna, Berlin, Hamburg, and Frankfort. From Leipzig he came directly to Boston to assume the position of conductor of the famous Symphony Orchestra. The proficiency of the present organization is a tribute to his ability as a musician.



EVERETT L. BAKER.

MR. JOHN LUND.

Mr. John Lund, the musical director of the Festival, was born in Hamburg in 1859, and received his early education in that city. In 1876 he entered the famous Leipzig Conservatory and remained in that institution four years, establishing for himself a reputation for thorough and conscientious work. His first composition was a sonate for the pianoforte which was played at an *abendunterhaltung* and received by his teachers and fellow-pupils with great favor. A trio for pianoforte, violin and violoncello, a series of songs and a cantata entitled "The Flower's Revenge," were his next musical efforts. From Leipzig Mr. Lund went to Bremen, and for three years held the position of chorus-master at the opera there. In 1884 he was appointed first conductor of the theatre at Stettin, and remained there until he was invited to conduct the German opera in New York. From the latter city in 1885 he came to Buffalo as conductor of both the Orpheus Society and Buffalo Orchestra. Though fully occupied with the duties of his various positions, he has written several numbers for orchestra, among which a "Legende" and "Intermezzo," are most favorably known. The "War Song of the Ancient Germans" was composed in 1890 and is for male voices with soprano and baritone solos with orchestra. The introduction is short, occupying but nineteen measures, but is strongly conceived, martial in character, and is a fine preparation for the entrance of the chorus. The principal theme of the war song runs like a musical thread through the entire composition and is ingeniously woven into the "song" by a skillful hand. That Mr. Lund has drunk at the fount which has supplied so many other talented Germans with the highest inspiration is apparent in his "War Song." It has classic effects and contains evidences of the highest scholarly attainments. "I was stimulated to write it," says the composer, "by the beauty of the words and the remembrance of the triumphs of the German warriors."

MR. EVERETT L. BAKER.

Mr. Baker was born in Buffalo and received all his musical education in this city. His principal work has been done in local choirs where he has filled the dual position of organist and director. For twenty-eight years he has been at the head of the vocal department of the public schools and has proved himself an efficient and conscientious teacher. Among his many compositions for children there is none better than the anthem "Who is like unto Thee, O Lord," which appears upon the Festival programme.



Children's Chorus.

Girls.

Auchinvole, Agnes
Anderson, Mina
Alport, Jessie
Allen, Jennie
Ambruster, Ida M.
Amelunxen, Lulu
Burns, Mabel L.
Barnard, Etta
Baker, Harriet F.
Brothecker, Bertha G.
Brack, Edith I.
Buffum, Hattie
Bruner, Kate A.
Behncke, Pauline
Brady, Margaret
Brennan, Anna V.
Billings, Julia M.
Brennan, Isabel A.
Barker, Lottie M.
Beer, Flora E.
Boldt, Rose P.
Baker, Hattie E.
Balling, Mollie
Blake, Helen
Byrne, Teresa E.
Bond, Aldwyth,
Blacklock, Helen A.
Boechat, Bessie L.
Bunce, Hattie
Boldt, Hattie
Bramer, Dora
Bate, Edith
Baum, Ellie
Blank, Hattie
Brecht, Flora
Bergman, Julia
Barber, Anna L.
Brayman, Alice E.
Buell, Viola
Blumenthal, Mary C.
Brownell, Gertrude
Bernhard, Christine
Boyer, Louise
Boine, Clara E.
Birmingham, Helena
Bennett, Frances R.
Birmingham, Mary

Bulger, Catherine
Coleman, Annie
Criquie, Mattie E.
Cullen, May H.
Coon, Margaret E.
Curran, Annie I.
Cruice, Minnie I.
Carns, Mary
Carey, Mona B.
Cleaves, Anna M.
Cupps, Hattie N.
Comstock, Clara L.
Campbell, Florence
Cobb, Hattie P.
Chester, Alice M.
Conshaine, Anna
Chapman, Maud
Cornelius, Ida A.
Collins, Marcella A.
Conners, Jennie
Cooper, Minnie
Conners, Emma
Chalcraft, May
Cannon, Clara E.
Carroll, Ellen
Campbell, Matilda I.
Dean, Jessie L.
Dean, Flora E.
Doyle, Ellen
Demming, Beulah
Dodds, Norah
Dold, Clara
Dodds, Clair
Dougherty, Lulu L.
Doohen, Anna J.
Drinkwater, Clara
Dougherty, Agnes
Dickout, Mamie
Dusenbury, Laura
De Wolf, Carrie J.
Donovan, Florence E.
Davis, Ellen C.
Debus, Lottie M.
Dodge, Minnie
Dorr, Helen
Darrou, Hattie
Diebold, Birdie

Demming, Emma
Delaney, Ellen A.
Downey, Mary A.
Dark, Lillie E.
Drake, Jennie L.
Enright, May
Emblidge, Lillian
Ebbs, Emma J.
Everts, Lillian
Ernst, Louisa
Ertel, Daisy A.
Edgar, Olive
Emmons, Sarah B.
Emmett, Hattie E.
Fox, Mary A.
Friend, Hattie
Flinigan, Elizabeth
Fox, Bessie
Fullerton, Ella R.
Fitzpatrick, Frances L.
Fenton, Cora H.
Flach, Eden E.
Ferguson, Cornelia
Fleishman, Melta M.
Farrell, Rosa
Foster, Mary E.
Fybush, Sarah S.
Foster, Katie
Fish, Emily S.
Felthousen, Caroline
Fennell, Laura
Foster, Annie
Finck, Anna C.
Frank, Edward
Foller, Jessie M.
Forrestel, Belle
Findlay, Agnes
Field, Greta
Finney, Marian M.
Gill, Nellie M.
Greene, Caroline G.
Geisser, Rose L.
Greene, Alice
Greenfield, Ella A.
Glendenning, Carrie H.
Graesser, Augusta L.
Gunn, Blanche E.

Griffin, May
Girven, Mabel S.
Grube, Anna M.
Green, Frances C.
Gail, Mary A.
Glazier, Lillian
Gleason, Lillie
Gangloff, Dora C.
Goodrich, Estelle
Giese, Laura
Gazlay, Lydia J.
Greenberg, Celia
Herbold, Etta C.
Hadida, Sophie
Hawes, Lethe
Hill, Margaret C.
Hofeller, Rose
Hill, Sarah E.
Happ, Lottie M.
Huber, Mary C.
Hart, Mary C.
Hughes, Susie H.
Hughes, Mabel
Hazleton, Carrie E.
Halleck, Belle G.
Hardy, Ethel
Hunter, Margaret A.
Hurdly, Carrie R.
Hetzell, Rosa M.
Hirsch, Laura M.
Hellen, Carrie L.
Herrick, Lucy E.
Hopkins, Susan
Harmill, Margaret M.
Hoesterman, Kate
Huwerth, Nellie T.
Hertzler, Grace B.
Holland, Clara H.
Hutton, Gertrude
Hoyt, May
Hirschfield, Henrietta
Hollyhead, Anna E.
Holloran, Anna E.
Hahl, Emma
Hohn, Ida
Hurd, Clara
Hickman, Etta

Children's Chorus.

Holden, Annie
Hobson, Clara
Hoffman, Maggie
Harris, Minnie
Heeps, Sina
Hickey, Lizzie M.
Haas, Alice M.
Hancock, Alice B.
Hynes, Mary G.
Hickey, Julia B.
Hickey, Beatrice L.
Ihde, Lydia
Johnson, Nellie
Jefferson, Hattie A.
Johnson, Lida M.
Jaeger, Rosa L.
Justin, Luella B.
Johnson, Carrie L.
Johnson, Hattie
Jones, Ella
Krumholtz, Minnie
Kring, Cora L.
Krieg, Bertha N.
Kingston, Alice L.
Keefe, Margaret M.
Keeps, Ida
Kenely, Lizzie
Kinnear, Agnes D.
Klipple, Anna E.
Kuhn, Louise C.
Keller, Florence L.
Keil, Kate J.
Kopf, Augusta F.
Kennedy, Elsie
Kief, Margaret
Kittenger, Marian
Knapp, May
Kleinschmidt, Alida
Kennar, Lucy A.
Kulp, Elsie C.
Kerr, Mary
Kingston, Emma M.
Kuhn, Alice J.
Lyon, Hattie
Lauer, Gertrude P.
Link, Minnie F.
Lamaitre, Christine
Lichtenberger, M. M.
Leighton, Lucy
Lee, Maggie
Leslie, Bessie S.
Layer, Emma C.
Layer, Louise R.
Laws, Lizzie T.
Lewis, Ida M.
Lawler, Mamie M.
Lamprey, Dora
Lyons, Mamie E.
Love, Eleanor W.
Locke, Georgia M.
Langie, Louise
Liddell, Anna

Love, Eva
McGean, Florence C.
McGinness, Jessie M.
McPhee, Mabel
McConnell, Mary
Moore, Blanche E.
Meyer, Jennie C.
Motz, Adelaide
Mann, Caroline T.
Morris, Harriet
Mohoney, Mary E.
Morris, Nellie
Meadden, Julia A.
Mills, Ida J.
Metz, Mary J.
Murphy, Katie H.
Metzger, Selma C.
Munhall, Jessie M.
Moore, Clara A.
Meegan, Julia C.
Mitchell, Catherine
Muir, Margaret
Muir, Agnes
Magner, Bertha P.
Millington, Cora
Maharg, Georgia
Millett, Edith
Meyers, Flora
Mack, Emma B.
Maischoss, Gertrude
Meldrum, Mattie E.
Newman, Loretta
Nourse, Irene L.
Nehin, Catherine A.
Nimz, Edith F.
O'Brian, Mary
O'Connor, Josephine
O'Neal, Margaret
O'Grady, Minnie L.
O'Neil, Hattie M.
O'Connor, Lillie
O'Connor, Margaret L.
Oberist, Pauline H.
Oppenheimer, Minnie
Officer, Ella E.
Ohlmer, Olga
Osgoodby, Lucille
Oakley, Jennie L.
Patterson, Julia
Parker, Julia
Pooley, Marion E.
Patrick, Lucy
Prescott, Lottie E.
Pollak, Daisy
Parker, Ethel
Paul, Caroline E.
Person, Flora J.
Person, Emma L.
Perew, Mary
Peterson, Mary E.
Perew, Maggie G.
Prest, Anna B.

Poppenberg, Louise
Patchell, Linnie T.
Pictor, Bertha
Peattie, Jennie L.
Pattinden, Mary E.
Pardee, Mary M.
Percy, Grace N.
Putnam, Blanche
Pfieffer, Eva
Palmatier, Carrie L.
Quinn, Nellie M.
Quinn, Mary E.
Rankin, Jessie
Rodenbach, Alice
Rothfus, Kate
Russell, Belle
Rutter, Belle
Record, Mabel
Rosner, Celia C.
Ritter, Celia
Reining, Lillian
Ring, Hattie C.
Robbins, Jennie B.
Reid, Mary V.
Royle, Carrie G.
Rano, Susan A.
Roesch, Christine
Rall, Emma S.
Rowell, Edna
Ratcliffe, Lillie
Robbins, Birdie,
Reiser, Ella
Ross, Mabel A.
Robertson, Bessie
Roth, Grace R.
Rathbun, Lulu R.
Regan, Gertrude M.
Rose, Adah
Saville, Kittie
Smith, Clara H.
Samson, Eleanor
Stevens, Helen L
Sharp, Pearl M.
Shultz, Bertha
Shaw, Bessie
Scherer, Maude
Sweetman, Laura A.
Simpson, Jean C.
Stanton, Grace C.
Sheehan, Ellen L.
Stanton, Mary E.
Sieffert, Grace G.
Sullivan, Julia M.
Salter, Frances M.
Sullivan, Annie
Shaver, Ida
Shea, Agnes
Saperstone, Mabel
Spiesz, Varina
Schemleke, Amelia
Steck, Evelyn,
Sorg, Emma

Sampson, Eugenia
Schenck, Lissetta
Sheelock, Agnes
Spang, Jessie
Shedd, Alice
Smith, Gertie
Speich, Helen
Scafer, Freda
Sneath, Carrie
Scott, Lulu
Scherbarth, Minnie
Stratton, Zizzie
Smith, Francis L.
Sargent, Jessie M.
Schardt, Katie M.
Smith, Beatrice
Stevenson, Clara M.
Stevens, Lillian M.
Sexton, Georgiana
Spawton, Lucy
Schenkelberger, Alice A
Smith, Gertrude
Smith, Lulu
Schan, Ida A.
Schuerle, Rosa
Schaumloeffel, Lydia L.
Sutherland, Mildred J.
Simon, Lulu E.
Supplee, Anna
Sheets, Ardell A.
Snyder, Fannie B.
Stambach, Clara S.
Stewart, Maud A.
Siegel, Katie
Swartz, Matilda
Sticht, Jane A.
Standart, Gertrude H.
Scott, Alice M.
Tennant, Lulu A.
Tobias, Clara L.
Taylor, Clara M.
Taylor, Cora
Theobald, Amelia L.
Torrey, Gertrude E.
Tillman, Ida
Thower, Emma
Thayer, Jessie
Tuft, Sarah
Topping, May K.
Thompson, Louise E.
Ulbrich, Della
Ulbrich, Clara
Villiaume, Louise
Vail, Maud E.
Vahey, Maud B.
VanBrocklin, Laura J.
VanSice, Cora E.
Vandermeulen, N. M.
Walden, Mabel E.
Weighart, Grace H.
Wiley, Clara E.
Waldron, Maude M.

Wickendon, Jennie L.
Walker, Grace J.
Weter, Hattie
Wright, Nellie
Wuerthuer, Mary
Weston, Agnes
Wright, Mamie
Wickham, Alice
Weed, Jessie
White, Anna
White, Julia
Wall, Kathie J.
Wile, Flora
Willett, Lottie F.
Wharton, Mary J.
Wilson, May E.
Wullenweber, Gertrude
Williams, Mary L.
Woodworth, Jessie
Waite, Meta
Waite, Annie L.
Weston, Mabel
Warhus, Ella A.
Wedell, Lizzie M.
Woehnert, Harriet J.
Woehnert, Lucy
Wall, Rose A.
Ward, Jennie
Whelpton, Alice
Whelan, Nellie
Walsh, Frances E.
Walker, Alice G.
Young, Gertrude
Yaekel, Clara E.
Yates, Kittie E.
Young, Leena E.
Zacher, Alice
Zahn, Ida E.
Zesch, Bertha M.
Zesch, Celia A.

Boys.

Aitkin, David A.
Aitkin, Allen G.
Akroyd, Geo. H.
Arend, Arthur W.
Anderson, Calvin
Bollman, Homer
Brown, Jacob
Bernhardt, William
Bowen, Edward J.
Boine, Charles F.
Bender, Marcus
Bommer, William H.
Balduff, Edward A.
Burke, William J.
Blair, Charles A.
Burns, Robert T.
Burns, Stanley E.
Bancroft, Claude
Commane, Joseph
Clawson, Elwood
Carter, William
Clark, James
Corbett, William
Cronin, John L.
Chamberlain, Earl
Carroll, John H.
Cannon, William A.
Drummer, Henry
Doane, Valentine
Dodds, Clair
Dimond, William
Delwardt, Fred
Davis, Frank G.
Doorty, Charles F.
Edstrom, Willie
Evans, Harry C.
Erkshine, James F.
Ernst, Henry
Fleming, Bryant
Fennell, Dalton
Forde, Stanley
Fairbank, Francis
Frankenstein, Arthur J.
Fee, Bertie F.
Forbes, Harry O.
Farr, Harry
Freischlag, Charles
Feltes, George
Feltes, Frank
Gibson, William
Galloway, David
Gould, George C.
Greene, George D.
Gordon, James O.
Grodzinsky, Mark
George, Burton
Graves, Worthington M
Gray, Ernest A.
Glor, William J.
Gatchell, Fred D.
Gingras, Eugene L.
Hewitt, George M.
Hamilton, Joseph
Heiser, William
Hamerling, George A.
Hughes, George R.
Huyck, Sevant G.
Huessler, Arthur F.
Hulbard, Stannar
Herbst, Edward G.
Hoffman, Edward
Haen, Newton R.
Hirt, Albert J.
Haas, Edwin
Haas, William V.
Hemstreet, Howard
Hamill, John
Hahl, David
Harris, David
Harris, Albert
Jacobs, Isadon
Joslyn, Frank
Jones, Willis
Kerr, Robert
Keating, Connie
Killian, Albert
Kulp, Frank
Kenney, Charles W.
Kenney, Louis J.
Kuhn, Alfred F.
Kaiser, Frederick W.
Kennedy, Frank C.
Kraft, Arthur
Krummer, Henry
Lies, Eugene F.
Lynch, Frederick L.
Leist, Charles
Lord, George T.
Lodge, James F.
Lee, John R.
Lee, Herbert P.
Lowe, Albert
McAllister, James M.
McArthur, Arthur
McConnic, Francis
McClellan, Bertie
McDonald, George
McFarlane, Charles
McKibben, Robert
McManus, George
May, Albert
Machemer, Arthur
Montague, Chester
Morgan, Percy
Morgan, Warren J.
Miller, Theodore E.
Marsh, Rollin J.
Magner, Charles T.
Martin, William M.
Miller, George
Mitchell, George
Morgan, Ralph
Mitchell, T. Albert
Miller, John H.
Messersmith, Albert
Metzger, John
Maharg, Edward C.
Morris, Hymen
Noble, Edward M.
Noxel, Fred G.
Nash, Bertie T.
Nauert, Franklin H.
Neff, Edward L.
Pankou, Albert
Ploesel, Edward
Pilot, Edward
Pohlman, Augustus
Palmer, Harvey K.
Peters, George
Person, William C.
Provoost, Thomas
Paul, Edward
Plumley, Bert
Park, William J.
Prenevan, Godfrey
Palmer, Harry
Reinecke, Albert
Reiser, Alfred
Regan, Edward
Ralph, Edmund B.
Ralph, Roger C.
Root, Willie C.
Roesser, Edward G.
Recktenwalt, Chas. W.
Ranney, Herbert
Ranney, Walter
Robe, Harold A.
Stettenbenz, Albert
Stokely, Sherwood
Slaght, Arthur J.
Seitz, Valentine G.
Schabtach, Adam
Schroeder, George H.
Street, Eddie G.
Stevenson, Samuel D.
Sherk, Wilfred H.
Spire, Leonard S.
Schultz, Alvin H.
Schaefer, Louis O.
Schaler, John G.
Sharp, Thomas
Stuchlick, Ernst F.
Smith, Reginald
Smith, Thornton
Simpson, Harry
Simpson, Lawrence
Spang, Arthur
Springborn, Harry
Twolen, William
Thomas, Joseph F.
Thill, Edward
Tanner, Maynard
Thomas, Irving J.
Weisegerber, Harry
Wood, George W.
Werner, Carl C.
Walsh, Norman
Waters, Sherman
Weeks, William
Warren, Harry
Williams, Lawrence
Walty, Percy D.
Wolfe, Thomas R.
Wasson, Seymour
Worth, Frank A.
Zifle, Charles



Festival Chorus.

Sopranos.

Abell, Sadie
Austris, Lulu
Alexander, Hattie
Bissell, Anna K.
Brown, Elma S.
Bagley, Kate E.
Behringer, Sophie
Burrows, Emma C.
Burghardt, Carrie
Burke, Aggie
Baldauf, Libbie
Brenton, Mary
Blacker, Carrie
Bixby, Bessie
Bertram, Lena
Boltz, Mrs. E.
Bixby, Mrs. A. S.
Bund, Mrs. O. S.
Caladine, Kate S.
Cotton, Dollie
Campbell, Addie
Camam, Lydia
Carleton, Grace
Calvert, Lizzie
Calvert, Julia
Collignon, Ella
Chase, Lucy
Clinton, Lillian
Clinton, Mrs. Geo.
Dudley, Abbey
English, Mary
English, Esther
Fowler, Carrie
Frink, Clara H.
Fox, Mrs. Frank
Fulton, Mrs. Robert
Federlein, Mrs. A.
Gates, Belle
Griffith, Fanny
Gendron, Maud
Gethoefer, Annie
Gethoefer, Mrs. F. W.
Glauz, Mary
Grey, Belle
Hager, Clara
Hagmier, Louisa
Haberstro, Kate
Haup, Helen G.
Hadcock, L. M.
Hoxsie, Maud
Hawes, Lethe
Herbold, Laura
Herbold, Bertha
Hequembourg, Mrs. W
Inghram, Bell
Jones, Libbie
Jones, Belle
Johnson, Helena
Jerge, Lillian
Kendall, Lillian
Kempke, Carrie
Kirsch, Ida
Klipfel, Mamie
Letterman, Carrie
Lee, Kathleen H.
Little, Florence
Lautz, Mrs. M. F.
Little, Louisa
Maigert, Julia
Mason, Minnie
Morris, Anna
Miller, Nettie
Morgan, Mabel
McAnally, Annie
McCrane, Kate
Murray, Gertrude
Murray, May
McGau, Mary
Meisner, Anna
Meisner, Mrs. H.
Moessinger, Mrs. G.
Mason, Mrs. A. S.
McDowell, Grace E.
Newman, Annie
Opitz, Emma
Opitz, Bertha
Otterstatter, Mrs. J.
Otto, Louisa
Penn, Bessie
Persch, Jennie
Petzing, Kate
Poppenberg, Mathilda
Platt, Helen
Posten, Lillian
Peck, Emily
Patterson, Lillian
Patterson, Bess
Parker, Alice M.
Porter, Mrs. H. T.
Reiman, Dora
Rabb, Bertha
Rathman, Lizzie
Reiman, Lucy
Romer, Sarah
Reinecke, Rosa
Reich, Mrs. L.
Rodney, Maud A.
Sullivan, Frankie
Sullivan, Mamie
Sanford, Gertrude
Sherbourne, Kathryn
Sales, Emma
Schugens, Emily
Strachan, Alice G.
Sherman, Lottie
Stutzman, May
Sullivan, Annie
Smearing, Ida
Steck, Mrs. Geo.
Slacer, Mrs. W. H.
Stevens, Mrs. W. H.
Scherer, Mrs. S. J.
Swan, Mrs. C.
Stewart, Carrie
Stewart, Mrs. Lydia
Taylor, Marg't C.
Tilden, Sarah
Thayer, Lizzie
Thurstone, Nellie
Thurstone, Minnie
Van Brocklin, Emily
Valentine, Jessie
Van Allen, Mrs. L.
Wurtz, Louisa
Weiss, Rosa
Weiss, Elizabeth
Wilson, Frankie M.
Weber, Victorine
Welch, Hattie
Webster, Hattie
Wickser, Mrs. J. G.
Ward, Mrs. A. C.
Whelpton, Mrs. Geo.
Wilson, Mrs. James
Yeager, Mrs. Chas.

Altos.

Adolff, Minnie
Ackermann, Ida
Bamberg, Marg't
Brinkenstock, L.
Bugbee, Annie
Behringer, Emma
Beckwith, Jessie
Beckwith, Fannie
Bissell, Minnie F.
Babcock, Carrie L.
Blockmon, Minnie E.
Blockmon, Ellen
Cornelius, Julia
Cothurst, Sarah
Calvert, Belle
Cameron, Kate
Davis, Anna M.
Duff, Jessie
English, Nellie
Ehrlich, Louisa
Fisher, Marian
Futter, Frances
Fitch, Susan
Fisk, Mrs. Geo.
Gates, Ada M.
Grau, Marie
Garner, Hattie
Gay, Mrs. L. W.
Graham, Mrs. M.
Haberstro, Julia
Houck, Eva
Hoddick, Julia
Hamilton, Lucy E.
Hayward, Leila A.
Huie, Flora E.
Haven, Lethe
Harte, Mrs. G. S.
Josef, Harriet
Jameson, Mrs. C. B.
Kavanagh, Augusta
King, Mrs. J.
Laub, Bertha
Love, Maria M.
Love, Martha A.
Lund, Mrs. John
Little, Mrs. H. H.
Mason, Myrtie
Miller, Emma
Miller, Kate
McConnell, Mamie
McCready, Nellie
Mooney, Sarah
Martin, Austa
Main, Mrs. W. H.
Nuse, Mrs. F. P.
Petheram, Lizzie
Rotenback, Bertha
Rabb, Mathilda
Riesberg, Katharine
Rudolf, Emma
Reynolds, Carrie
Rodenbach, Emma
Rodenbach, Libbie
Rodenbach, Mrs. C. J.
Ross, Mrs. J. H.
Spencer, Helen
Stanton, Florence G.
Schugens, Lizzie
Smith, Bertha
Shirk, Jessie
Salter, Mary
Strachan, Grace
Sears, Florence
Scofield, Mrs C. F.
Tilden, Charlotte
Taggart, Sarah
Terry, Anna
Thomas, Mary
Wilkeson, Louisa
Wilkeson, Mary
Weiss, Louisa
Walsh, Josephine
Woehnert, Mrs. Geo.
Zahm, Lizzie

Tenors.

Armstrong, A. B.
Andrle, O. F.
Andrews, Geo. H.
Albright, A.
Bloomer, Frank
Bixby, A. S.
Britton, George
Blakeslee, William L.
Bloomer, Charles
Bixby, James
Baltz, John
Bommer, Louis J.
Burrows, W. James
Baird, A W.
Briggs, Ira E.
Brennan, William
Condon, F. J.
Chalmers, James
Cox, Edward
Candee, J. W.
Dietrich, Edward
Devine, F. J.
Downie, George
Durdan, H.
Ernst, H. J.
Fisher, William
Fluviot, J. J.
Fisher, P.
Fulton, Robert
Finn, William
Fox, A. McI.
Gaylord, Charles
Gerner, G. F.
Gibson, G. T. A.
Graham, M.
Hapgood, L. A.
Harte, G. Stanley
Harrison, Gilbert
Holst, Albert
Jones, James
Jones, C. V.
Kirtland, R. L.
Kelsey, R. H.
Kelly, E. M.
Lodge, Dr. L. S.
Lewis, J. V.
Lautz, George B.
Lee, F. J.
Matthews, D. B.
Mather, J. C.
Milliman, R. L.
Metzger, W. A.
Moessinger, E. C.
McCray, F. E.
Madison, H. N.
Martin, C. V.
Marshall, J. T.
Nash, J. A.
Nash, E. A.
Nauth, James
Otterstatter, Jesse
Parks, James
Pickett, E. H.
Phillips, C. H.
Planz, D. M.
Palmer, William
Rodenbach, Charles
Stockton, Louis
Slade, W. S.
Stanford, J. A.
Siebold, John
Sigman, A. J.
Slocum, C. V.
Spang, C. C.
Stewart, C. W.
Smith, Geo. F.
Stuart, C. W.
Stettenbenz, A.
Stainton, Dr. C. W.
Trotter, William
Thornton, E. C.
Van Arnam, S. G.
Van Leaven, Harry
Wright, R. L.
Wilinshorst, Frank
Wilson, James
Warne, John C.
Weber, Clarence
Whittaker, F.
Walsh, William
Weber, James V.
Windrath, Carl
Young, Frederick

Bassos.

Armstrong, C. N.
Adams, G. C.
Alford, H. J.
Bissell, J. C.
Brown, Arthur C.
Browning, N. P.
Butler, Dr. C. S.
Bull, L. A.
Bartlett, Frank
Briggs, Ralph E.
Bidwell, C. B.
Bartlett, H. N.
Bertrand, E. Jr.
Brush, H. W.
Bixby, J. A.
Brunn, Andrew
Cobb, John C.
Clancey, Richard
Colthurst, John
Crampton, Norman
Cherry, W. J.
Conrad, F. H.
Cushman, Wm. R.
Cary, Thomas
Clark, C. V.
Davenport, W. H. H.
Davis, George
Davis, Frank
Dunham, Walter
Ebenau, Paul
Evans, H. F.
Evans, H. A.
Emerson, H. M.
Fairchild, Charles
Fretzer, Leonard
Feth, A. J.
Fogelsonger, C. K.
Faul, A. C.
Gaeger, Charles
Gauchet, Joseph
Gangloff, C. J.
Hall, A. J.
Hooker, H. C.
Hunt, J. P.
Haight, W. H.
Hager, Charles
Hall, W. N.
Henssler, Robert
Haigh, W. H.
Haigh, James
Howard, G. H.
Hoenig, Frank
Jennings, W. E.
Jameson, C. B.
Klamroth, J.
Kisselberg, William
Lotz, H. J.
Little, H. H.
Lautz, M. H.
Lautz, F. M.
Lautz, F. C. M.
Lewis, George A.
Lehman, Herman
Ludeke, W. P.
Landers, R.
Lillie, F. W.
Macadam, A. L.
Murry, William
Meisner, A. J.
Moessinger, George
Meyers, P.
Miller, A. J.
Moon, W. C.
McDougall, E. C.
Meidenbauer, Dr.
Morse, Henry
Newton, W. N.
Noble, O. R.
Noble, J. W.
Nuse, F. P.
Pfohl, Dr. L.
Pennell, Fred
Reusle, J. A.
Ruhland, F.
Rounds, E. H.
Sheehan, James
Stutzman, N.
Smith, Rufus L.
Schafer, Walter
Schneider, Augustus
Stutzman, F. W.
Swartzbeck, Charles
Schaub, Oscar
Smith, P. P.
Swartz, J. G.
Scofield, G. D.
Scherer, Fred
Tilden, G. F. M.
Tinker, F. M.
Turbett, W. S.
Underhill, T. J.
Underhill, W. H.
Wheeler, Wm. A.
Warren, W. A.
Walker, Edward
Woodhams, H. E.
Wells, James
Wilson, H. G.
Warner, C. F.
Wilson, James
Westerworth, Wm.
Wilson, Frank
Webster, C. J.
Wallace, G. A.

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